VOGUE

SEPTEMBER 1
50 CENTS

American Collections: 3 shapes change the fashion

Paris: Quick Coverage

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 28



Special section: "Fashions in Living"

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Whole No. 1994

VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 1, 1957



PENN

COVER

In one of the new clarified blues,
a dress with a little ribbon of jacket
adding the news of soft bulk at the top
of the look. By Ben Zuckerman,
of Forstmann wool. Saks Fifth Avenue;
Julius Garfinckel; Neiman-Marcus.
Emme hat. Jewels by David Webb.
Beauty news geared to blue: Elizabeth Arden's
New Fashion lipstick and nail lacquer.
Bright brown gloves—a point reported
in detail on pages 205-208—by Kislav,
of doeskin-finished lambskin.
More bright brown added by terrier—a Maltese.

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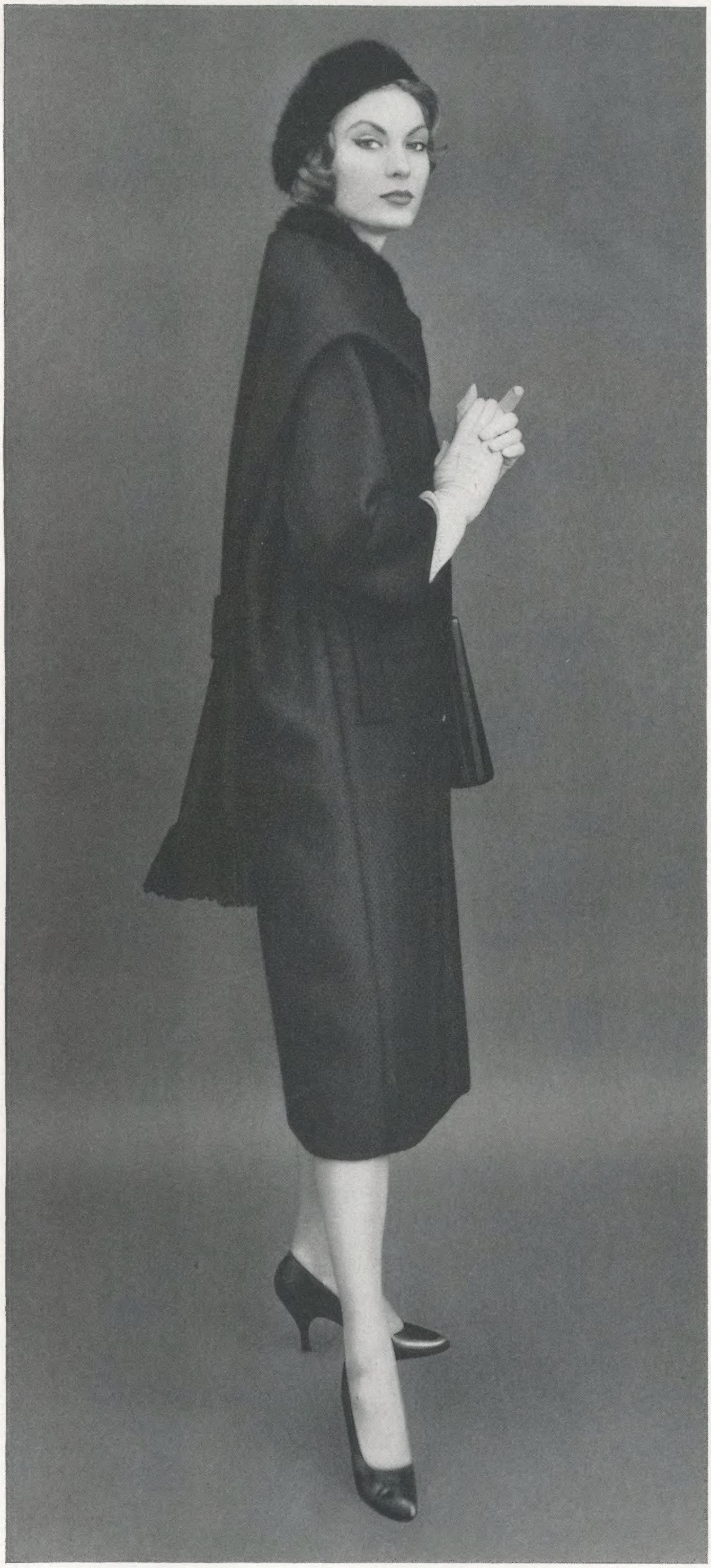
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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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Dashingly distinctive . . .
coat of wool natte with
the surprise of a back-flung
stole flowing from its
cavalier collar. By

Monte Sano
& Pruzan



Hat by Christian Dior — New York

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Misses' sizes. Suit Salon

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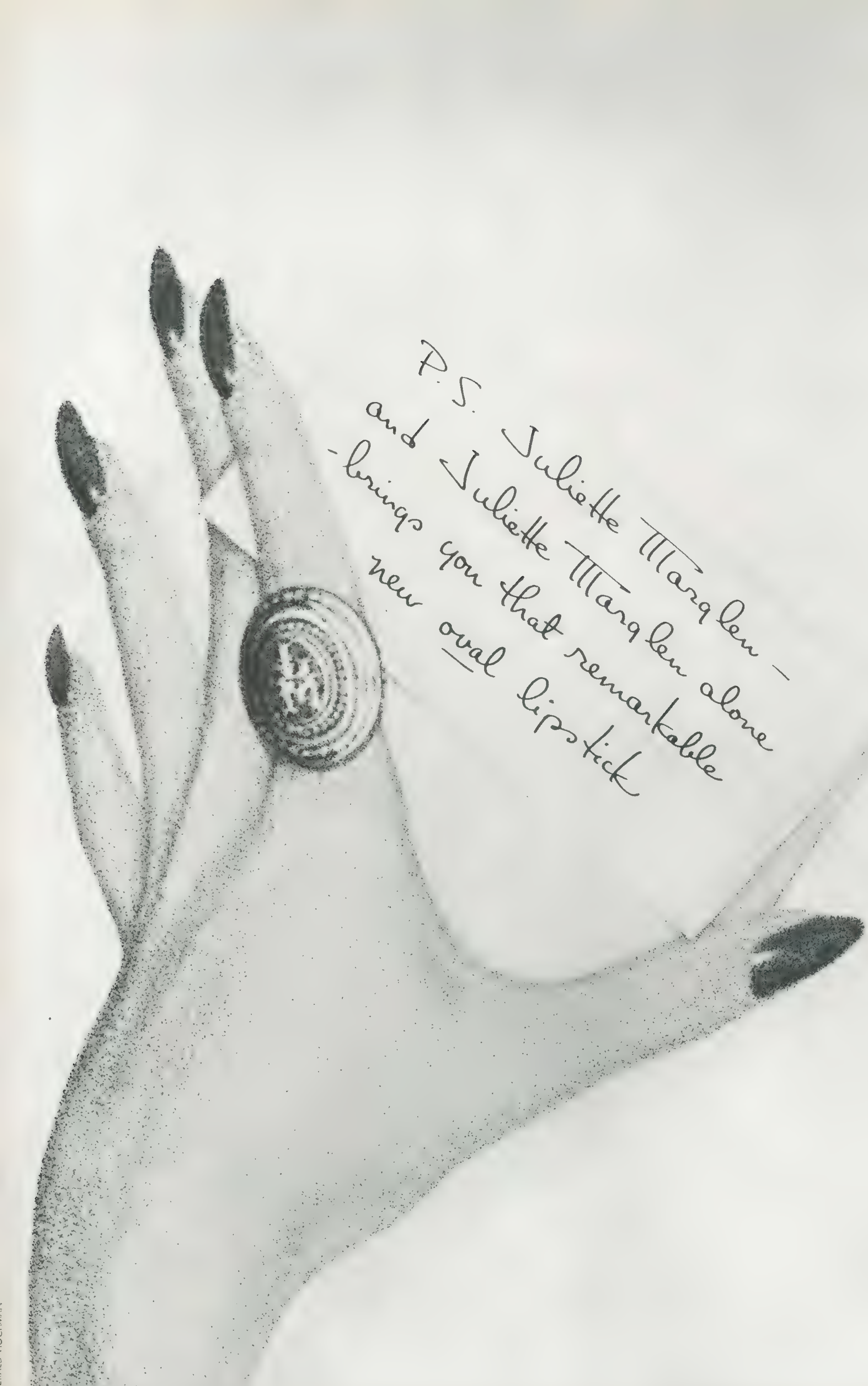
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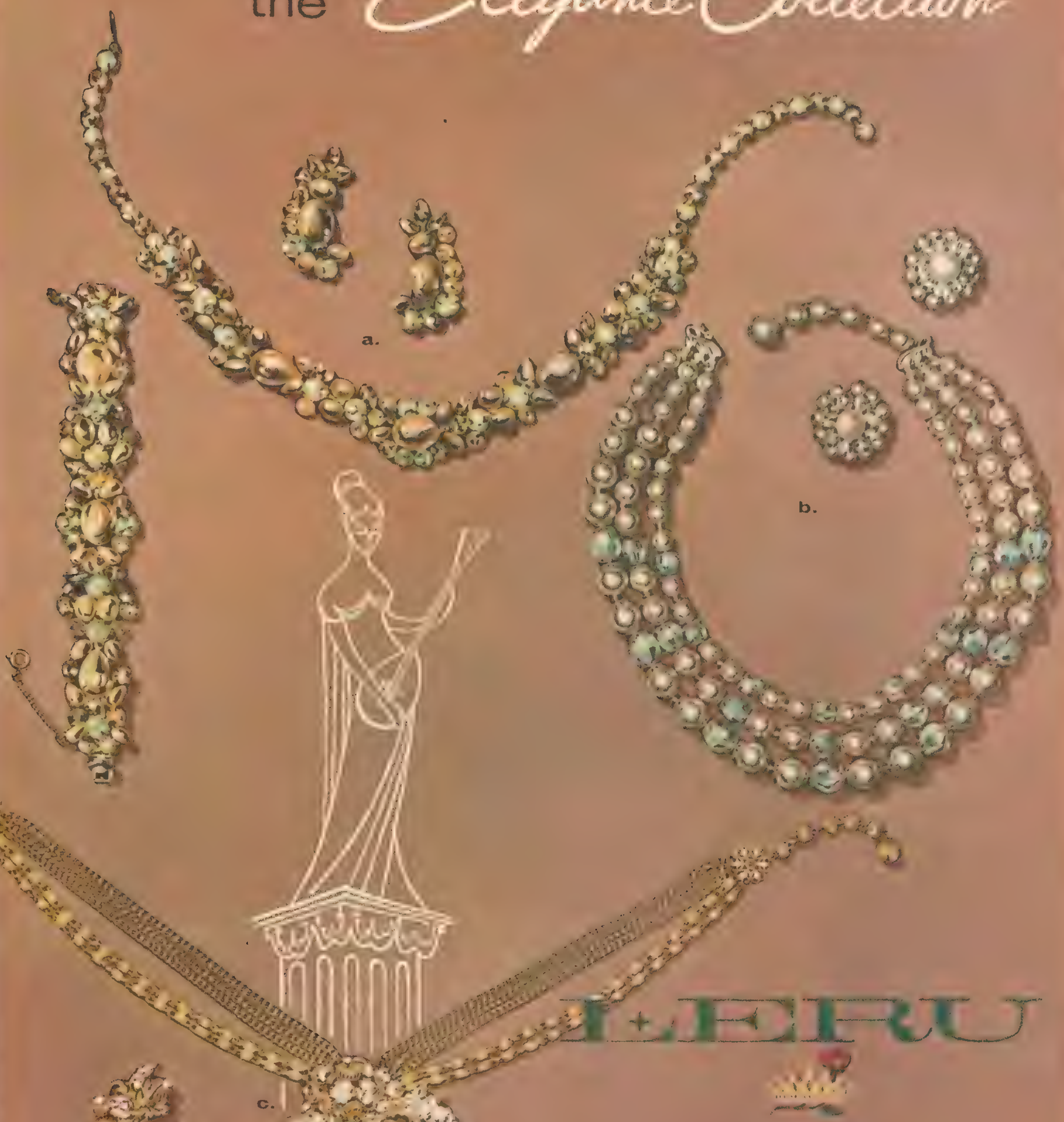
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the *Elegance Collection*



a.

b.

c.

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a



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Forstmann Woolen Co., Knitwear Division, Passaic, New Jersey

SEPTEMBER 1 TRADE EDITION

VOGUE

PARIS COLLECTIONS:
quick coverage
pages 214 to 221

SHAPES THAT CHANGE FASHION IN THE AMERICAN COLLECTIONS

- *the coat with a waistline . . .*

  new coat shape with the waist at the waistline, and curves following the hips and bosom (pages 188; 196, 197)

- *suits shaped with a belted waist . . .*

  suits clasping the waist, and defining it with belts (pages 191; 198, 199 and 205)

- *the bell-tunic idea for day and evening looks . . .*

  new shapes with belled tunics—jackets lithe to the waist, belling over narrow skirts (pages 191-193)

- *new foundation shapes . . .*

  foundations for the new fashions that identify the waist (pages 242 and 243)

COLOURS THAT CHANGE FASHION

blues clarified (on the cover and throughout the issue)

the brown glove with everything; a prevalence of browns: dark and bright, mahogany, russet, sepia, umber; the brown coat; the brown shoe (pages 204 to 209)

the fashion for red: fourteen new ways to quicken a wardrobe with red. Red coats, suits, and dresses for day (pages 250 and 251)

EVENING ELEGANCE

The flowering of the winter print.
The foot-showing dinner dress. (Pages 200 to 203)

NEWS IN JUNIOR FASHIONS

Day and evening fashions especially designed for a young figure.
A four-part day wardrobe for a young woman (pages 238 to 241)

FASHIONS IN LIVING: Painter's eye on decorating: the Matisse influence. Dining with Hi Fi and TV

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VOGUE, SEPTEMBER 1, 1957, VOL. 130, NO. 4

Release date: August 29

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- **The essence:**

  VOGUE SAYS: "The good American figure—natural curves"
  VOGUE SAYS: "Great news—the return of shape"
  VOGUE SAYS: "There's a strong future in waistlines"

- **The coat with a waistline:**

  VOGUE SAYS: "Changing the shape—coats with a waistline"
  VOGUE SAYS: "New coat shape—waistline and curves"
  VOGUE SAYS: "New coat—cutting a special dash in tweed"
  VOGUE SAYS: "Tweed coat—fresh definition of the figure"

- **Suits shaped with a belted waist:**

  VOGUE SAYS: "Suits clasp the waist, belts define it"
  VOGUE SAYS: "Belted for emphasis—suits with a waist"
  VOGUE SAYS: "New suits—circled by belts"
  VOGUE SAYS: "Black suit—belted, buttoned"
  VOGUE SAYS: "Hound's-tooth suit—waisted fit"
  VOGUE SAYS: "Town suit—waisted jacket and dress"

- **The bell-tunic idea for day and evening looks:**

  VOGUE SAYS: "Bell-tunic shapes—to change 1957 fashion"
  VOGUE SAYS: "Bell-tunics—individualism re-explored"
  VOGUE SAYS: "Bell-tunic—a new upcurving arc to the skirt"
  VOGUE SAYS: "New shapes—belled tunics, narrow skirts"
  VOGUE SAYS: "More bells—bell-tunic theatre suit"
  VOGUE SAYS: "More bells—bell-tunic evening dress"

- **New foundation shapes:**

  VOGUE SAYS: "Shadow with substance—foundation of the shape"
  VOGUE SAYS: "New foundations—for new waistlines"
  VOGUE SAYS: "All-in-one—to mark the waistline spot"
  VOGUE SAYS: "A stretch that identifies the waist"

Colours that change the fashions . . .

- **Blues clarified:**

  VOGUE SAYS: "Plaid planning—off into the blue (s)"
  VOGUE SAYS: "Dress with jacket—in new clarified blue"
  VOGUE SAYS: "A spiral of blues—in dress and coat"
  VOGUE SAYS: "City planning—a blue plum"
  VOGUE SAYS: "Coat colour—beautiful languid blue"

- **The brown glove with everything:**

  VOGUE SAYS: "The brown glove—with everything"
  VOGUE SAYS: "The brown glove—with bright red"
  VOGUE SAYS: "The brown glove—with grey"
  VOGUE SAYS: "The brown glove—with navy blue"
  VOGUE SAYS: "The brown glove—with black"
  VOGUE SAYS: "The brown glove—with bright blue"
  VOGUE SAYS: "The brown glove—for evening"

- **More brown fashion:**

  VOGUE SAYS: "Coat with simplicity—nut-brown fleece"
  VOGUE SAYS: "With bright red—a brown handbag"
  VOGUE SAYS: "Enter, the brown shoe"
  VOGUE SAYS: "Olive-brown pump for afternoon"
  VOGUE SAYS: "New late-day shoes—in bronze"
  VOGUE SAYS: "Brown alligator shoe—with every suit"
  VOGUE SAYS: "The brown shoe—newest free-lance"

- **The fashion for red:**

  VOGUE SAYS: "Red—to vitalize a city wardrobe"
  VOGUE SAYS: "Good way to spread red about—fleece coat"
  VOGUE SAYS: "Red jersey dress—making the most of its colour"
  VOGUE SAYS: "Cashmere coat—clear silhouette, clear red"
  VOGUE SAYS: "Bright red young dress—with pleats"
  VOGUE SAYS: "Red two-piece—pleated, sweatery"

- **Evening news . . .**

  VOGUE SAYS: "Superb evening dress—winter print"
  VOGUE SAYS: "Winter prints—darkness, richness"
  VOGUE SAYS: "For evening—flowering of the winter print"
  VOGUE SAYS: "Alluring evening dress—red roses on black"
  VOGUE SAYS: "White satin dress—with painted flowers"
  VOGUE SAYS: "News—the foot-showing dinner dress"
  VOGUE SAYS: "Black dinner dress—unfurled from the ankles"

- **News in junior fashions . . .**

  VOGUE SAYS: "Young wardrobe—plotted in town"
  VOGUE SAYS: "Lunch in town—tailored wool tweed dress"
  VOGUE SAYS: "Good at any restaurant—black crêpe shift"
  VOGUE SAYS: "Costume suit—slender dress, fitted jacket"
  VOGUE SAYS: "On the town—Paisley-printed velveteen"
  VOGUE SAYS: "Young costume—with standoffish collar"
  VOGUE SAYS: "Young dress—in sapphire-blue wool"
  VOGUE SAYS: "Pretty as a bonbon—young dinner dress"

Other fashion ideas . . .

- **Beauty:**

  VOGUE SAYS: "Treatment in lipstick—moisturizing agent"
  VOGUE SAYS: "Geared to blue—bright red lipstick"
  VOGUE SAYS: "Making the lips beautiful—new lipstick"

- **Fashions in Living . . .**

  VOGUE SAYS: "More of the Matisse influence"
  VOGUE SAYS: "Matisse elements—in decorating plans"
  VOGUE SAYS: "Matisse application—wallpaper"
  VOGUE SAYS: "Matisse application—in fabrics"
  VOGUE SAYS: "More of Matisse—in rug colours"
  VOGUE SAYS: "More of Matisse—patterned rugs"

QUOTE VOGUE AND SELL FASHION

Miss Bergdorf



$70

Scooping the News.

A slender taper of black designed by Edward Abbott for Miss B. and her coterie
to take in "dinner and a show". Slim silk-faced rayon satin skirt, no wider than a sigh,
the wool jersey overblouse-sheath long-sleeved, scoop-necked
and satin-belted, all news, all in deep-dyed black,
the best part of the plot. Sizes 8 to 14.

Sketched in the Rendez-Vous Room of the Plaza, celebrating its fiftieth anniversary this Fall

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BEN GERSHEL



Bag by Koret

by Robert Knox



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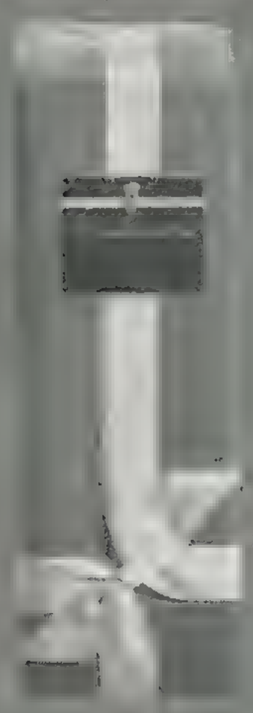
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See opposite page for more about Alison.

"For party I need piano"

BY HELENA LAWRANCE

The transporting of grand pianos is not really in my line. As for grand pianos in Iran. . . . However, as Shakespeare observed, "The readiness is all." And as I had eagerly assured my employers (before appointment) that I would do anything and go anywhere, I suppose I ought not to have turned a hair at finding myself in Teheran, in the hot month of June, in the most desperate need of a grand piano.

The Musical and Dramatic Group attached to the Anglo-Persian Institute was pledged to give one of the biggest concerts of the year—the finale, before the exodus from the city to the cool mountain resorts along the foothills of the Elburz. A famous European pianist passing through Teheran had consented to give a recital. The date was agreed upon; publicity went into high gear. No one dared to tell him we had no piano.

None, that is, that he could play on. On paper we had two. One was a wheezy upright much advanced in years, on which it was just possible to hammer out a tune when teaching Iranians to do square dancing. The other, a young baby grand of tough constitution, had been ordered months ago, but as it had last been heard of only two weeks before doing a Mediterranean cruise, it appeared improbable that it would negotiate the Red Sea and the Persian Gulf in time for the concert.

As one of the Iranian members of the Music Committee remarked, "What to do?"

It was then that I made the fatal boast: I admitted that I knew Mohammed Hasan Khan, a prince of the blood, at whose Arabian Night parties I had observed, looming through the agreeable haze, a Bechstein grand.

The Music Committee relaxed. "Who would have thought it would be that simple?"

It was, at first. The Prince, with true Persian hospitality, told me the piano was mine, "*Khanum*, this unworthy house is yours." After thanking him, I concentrated on the instrument. It was a beauty, and as I looked at its glossy curves, picturing it in brisk career in the Embassy's three-ton truck along the Avenue Shah Reza, where new speed records in bus driving are set daily and even droshky horses bolt, my conscience smote me. But it was too late to draw back. Rightly suspecting that the Prince's telephone was among the dozen or so in Teheran that always worked, I called the Embassy at once.

"Yes," said a voice. "Yes. you can have the truck at 10 A.M. on Saturday. Can you count on it one hundred per cent? Now see here—are you calling the Embassy, or are you not? Well, then. . . ."

With a sigh of unspeakable relief at the simplicity of life, I exchanged salaams with the Prince and went cheerfully in search of the piano tuner. This was Thursday. If the piano were moved on Saturday morning, it could be tuned that afternoon, and the pianist could rehearse on Sunday for Monday's evening recital.

I knew where the piano tuner lived. He was in the third *koucheh*, or little street, off the second *koucheh* in the third block after the public baths, in the second house with the yellow door; only you had to ring the camel bells on the blue door around the corner.

The piano tuner was out. His aged mother, veiled in a violet *chador* which she kept from slipping by sucking in the hem of the upper part between her teeth, was—doubtless by adaption to environment—stone-deaf. I had drunk four glasses of weak tea by the time the tuner trudged wearily up the stairs.

I outlined the schedule while he drank a glass of tea. Reluctantly he admitted that he might be able to tune the piano on Saturday afternoon. And special piano removers? Yes, he grudgingly supposed he could produce them for ten o'clock on Saturday at the Embassy garage where the truck lived.

Saturday morning dawned hotter than ever. It occurred to me that even the transportation section of the Embassy might be feeling a trifle less brisk than usual, so I called them up from the nearest drugstore. The same voice answered, but did not seem to grasp what I was talking about.

"The truck? . . . But it's gone up to the Lar Valley to take the tents up for the summer camp. . . . What? A *piano?* Hell, yes, I remember now . . . whew, I'm sorry. . . . Yes, *if* they get back tonight, you can have it at ten tomorrow."

I reeled out into the merciless sun and began feverish calculations. If they did get back tonight—if the tuner could tune it tomorrow instead of today—if the piano removers could do their stuff tomorrow, too . . . that was the first thing, to go and cope with those five little men.

I hurried to the Embassy. There they were, each armed with strips of magic carpet on which to carry pianos. They took their disappointment with the philosophy of the East and promised a repeat performance the next day.

The next step was to warn the Prince that they would not be fetching the piano till tomorrow. I was soon clattering in a droshky down the cobbled Avenue Pahlavi to his white stone palace. Repeated thumps on the gate eventually roused an aged gardener. I asked politely for his master. He spat, and flung his arm out. "*Raft biroun.*"

This, I knew, meant "out." Gradually the stark truth emerged: the Prince, too, had forgotten and gone away to shoot the wild ass on his desert estates.

"And," said the gardener, "*no* piano is going out of this house—" He slammed the gate.

This, I felt, I could no longer handle on my own. In a drugstore, which was about to close for the noon-to-five siesta, I frantically dialled the number of the Music Committee's chairman. The phone was out of order.

I pulled myself together. The piano tuner must at all costs be prevented from trudging to the Institute to tune a nonexistent piano, or he would double his fee. It was now nose bag hour for the droshky horses, which meant taking a bus. I saw one coming—no, two, racing along the Avenue Pahlavi. The first shot past me. The second pulled up, and I got in. It proved fatal; the driver got out. He filled up a bowl of savoury *jube* water, lit a cigarette, leaned up against a tree.

A quarter of an hour later we shot off up the Avenue, mostly on the wrong side, and went three blocks past my stop. Ahead of me trudged the tuner. I explained the situation with the simplicity that should attend the great tragic moments of life, and offered him a double vodka. We repaired to the bar. It was shut.

It was as we were plodding

(Continued on page 90)

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Exciting new wools keyed to the American tempo



(above) Forstmann's Torch Blue ribbon weave proves the magic of wool, for its deep-dimensioned look is actually light as a flame. With it, ZELINKA-MATLICK shapes this slim streak of a suit . . . burnishes the collar with mink. At Lord & Taylor; Neiman-Marcus; Halle Bros., Cleveland; Frederick & Nelson, Seattle

(right) Here's Forstmann's famed Ermina—glowing with news in blue. LOUIS GOLDSTEIN takes this rich wool—woven for him alone—creates a sumptuous town coat with a great square collar of black beaver For list of stores turn to page 270.

The swing is to blue—
...afire for fall in
Forstmann wool

new torch blues

Swing to blues for fall—red-hot blues—that sing like a cool melody! They're a new vibration—a new sensation—to see, to wear, to love.

Only wool can capture the inner glow of color, blues in high key with an overtone of red. Only wool can be so light . . . so dramatically surfaced in a sliding scale of texture from smooth to deep

And when wool is by Forstmann . . . there is no finer. For Forstmann scouts for the very best wool fibers. Famed Forstmann talent weaves them with the greatest artistry — to set the tempo in fashion. So watch for Forstmann Torch Blues—fall's new true blues. They'll send you out of this world in fashion!



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nothing measures up to Wool

FORSTMANN ©

MUFF BY MAXIMILIAN

torch blues

FORSTMANN strikes a cord in blue . . . for the newest texture in town. Here's Cordalur—a sheer worsted with deep-sculptured ribbing. JO COPELAND of PATULLO shapes it in a dress that's all vertical rhythm . . . staccatos its smooth panel with bold buttons. A streak of slender flattery for you.

THE FORSTMANN WOOLEN CO., PASSAIC, NEW JERSEY

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BERGDORF GOODMAN, NEW YORK; THE J. L. HUDSON CO., DETROIT; BLUM-VOGUE, CHICAGO; JOSEPH MAGNIN HAT BY THERESE AHRENS

torch blues

Blues in the night . . . dark as embers . . . create bewitching new formality in wool crepe. Here's FORSTMANN's Gerlona — light and liquid — that drapes without a shimmer on its soft mat surface. HARVEY BERIN pours it for sheer beauty of line, touches it with satin and lace. A dress to make your audience carry a torch for you.

THE FORSTMANN WOOLEN CO., PASSAIC, NEW JERSEY

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HAT BY SALLY VICTOR

torch blues

Blue heaven! Here's FORSTMANN's new Cashmere Suprema . . . loomed of one of the rarest, softest kinds of 100% Cashmere in the world. In this coat, designed by MOLLY exclusively for JACK SARNOFF, it's curved wide—high fashion at its most sublime. A vision of the future for you, in a Cashmere that shows you know the very finest.

THE FORSTMANN WOOLEN CO., PASSAIC NEW JERSEY

FORSTMANN ©

HAT BY SALLY VICTOR

torch blues

A bolt of lightness out of the blue! Here's FORSTMANN famous Chiffon Flannel in a celestial two-tone mixture! Probably no other wool tailors with quite such finesse—feels quite so lithe on you. GEORGIA BULLOCK shapes this sheath softly, with infinite slenderness . . . syncopates it newly with two rows of buttons.

THE FORSTMANN WOOLEN CO., PASSAIC, NEW JERSEY



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B. ALTMAN & CO., N.Y.; THE J. L. HUDSON CO., DETROIT; JULIUS GARFINCKEL & CO., WASH. D.C.; LIVINGSTON BROS., SAN FRANCISCO HAT BY SALLY VICTOR

torch blues

A royal rhapsody! Here's new *Fleur-de-Lis* — one of the FORSTMANN wool velvets, renowned to be the very finest that exist. No velvet was ever softer, yet it's hardy as no velvet ever could be before. WORKMAN-COHEN cuts this coat in blue that holds the deep fire of a jewel. For Her Majesty, the Discriminating American Woman.

THE FORSTMANN WOOLEN CO., PASSAIC, NEW JERSEY

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torch blues

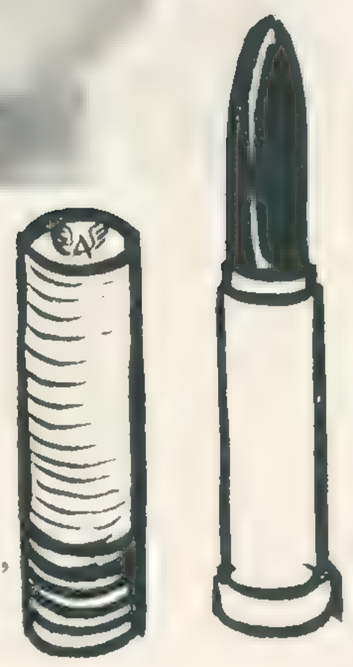
By acclaim . . . the most significant suit of the year, in fabric, in design. Here's the newest of wool suitings — FORSTMANN Natte Tweed — a light melody in blue, with the illusion of deep texture. ADELE SIMPSON shapes it in soft, lyrical lines . . . collars it with sable for exquisite counterpoint.

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FRENCH CURVE. Gives both legs long-step side-step high-kick freedom, super flattens tummy yet gives hips overall control and lift. Nylon power net, black or white; s, m, l $10. For nearest store and free figure beauty booklet write to Olga, Dept. V97, 7915 Haskell, Van Nuys, Calif.





Complementary colour

The cover detail here: a lipstick blended to complement the new fashion palette.

It's a clear, warm, quite unblatant red—red with a subtle, muted quality.

Added twist: a click-up case that spills out the old lipstick, *willingly*. This, "New Fashion," by Elizabeth Arden. Click Change case, $1.75; refills, 85 cents, plus tax.

I NEED PIANO

(Continued from page 78b)

home an hour or so later that I became aware of a long-nosed automobile pulling up alongside. I turned—and who should it be but Latifeh, the Prince's exquisite sister. Like a person drowning in the Karaj River, I grabbed her arm. She gazed at me sympathetically with the soft eyes of a gazelle while I told my tale of frustration.

"I know," she said, "the gardener told me. My brother is away, but I was only shopping." She began giggling irrepressibly. "And now—you see—it is *kheili* bad, it is terrible, but tomorrow I give party—lovely party—and for party I need piano.

"But . . ." with an enchanting smile, sensing my blank dismay "you come to party, yes? And on Monday you have piano—"

Monday . . . It was a very thick, comfortable Shiraz rug. I had spread it under the thickest, shadiest plane tree in the Institute garden, and had only to stretch out a hand for the iced sherbet. From the lounge, through the French windows off the terrace, came blissful notes.

The long ordeal was over. The piano removers, who had in any case failed to appear on Sunday as arranged, had duly turned up this morning. Miraculously, the truck, its leaking radiator successfully stopped up with chewed dates and egg whites, had lumbered back from the Lar Valley and had today triumphantly moved the piano. Only three buses had tried for it in the Avenue Shah Reza, the nearest one missing it by a clear four inches; and now the piano tuner, having staved off an imminent breakdown with triple vodkas at my expense, was actually tuning it. I turned lazily over on my back and gazed into the mosaic of golden leaves against the dazzling sky, my heart full of affection for the kingdom of Iran.

It was then that the telephone rang. "Is that the Music Officer? . . . This is a message from the Director of the Institute—his secretary speaking. The pianist for tonight's concert is suffering from severe sunstroke and from the altitude. You are to inform the Embassies and all the organizations concerned that the concert is cancelled. It will be indefinitely postponed."

The readiness is all.



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5'5" or under fashions on opposite page

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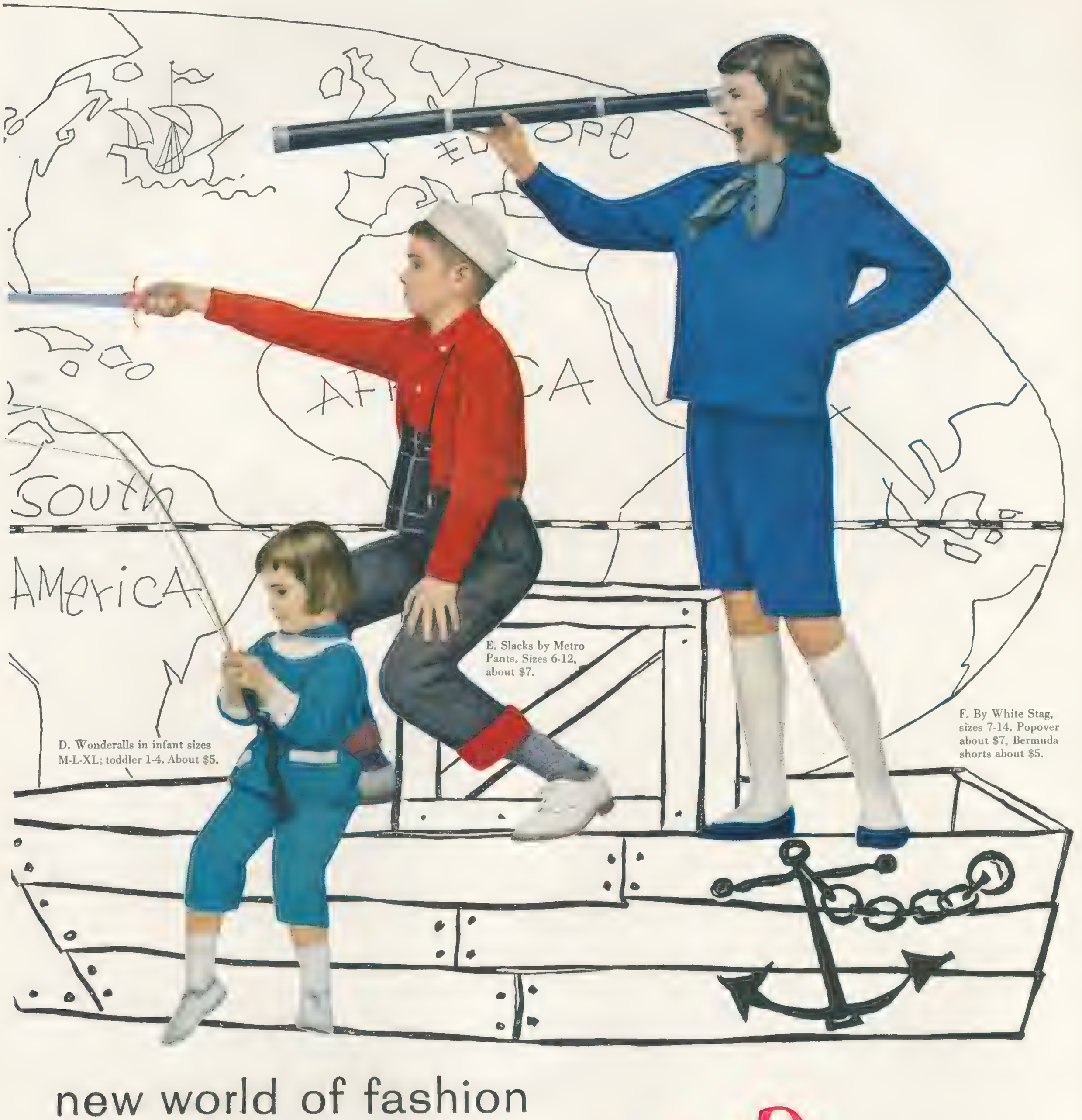
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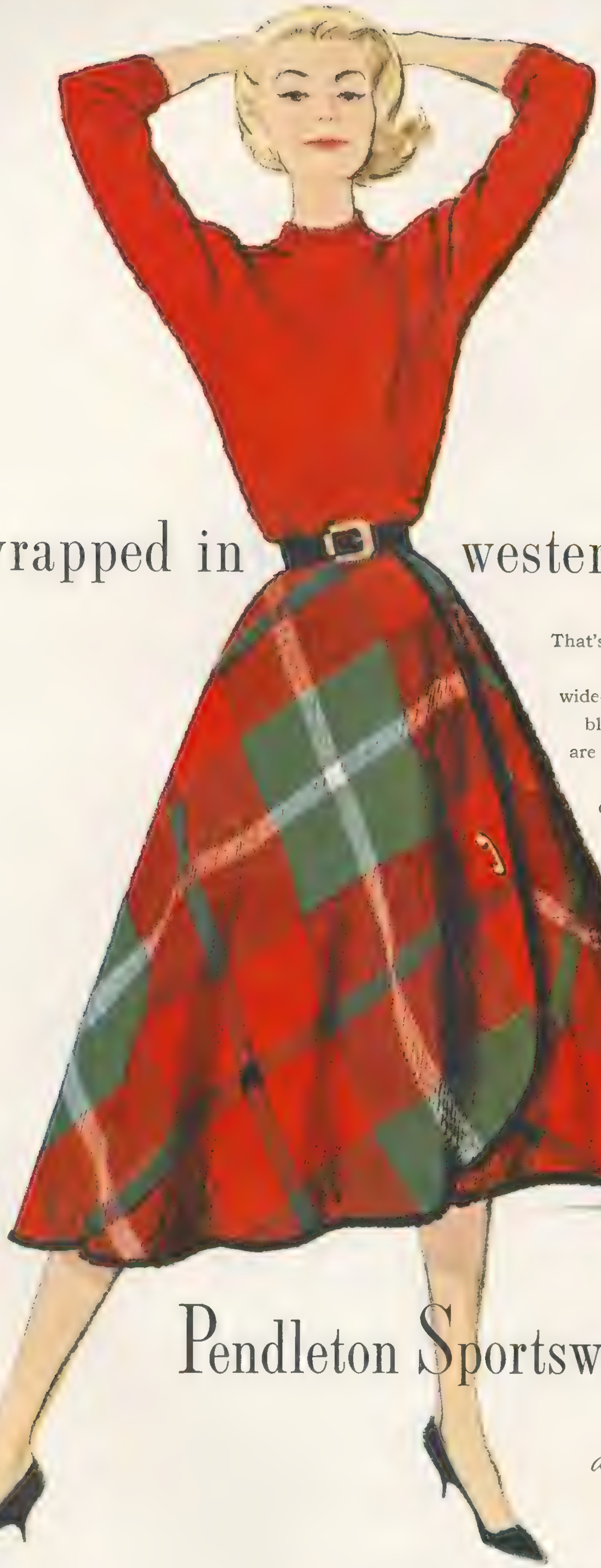
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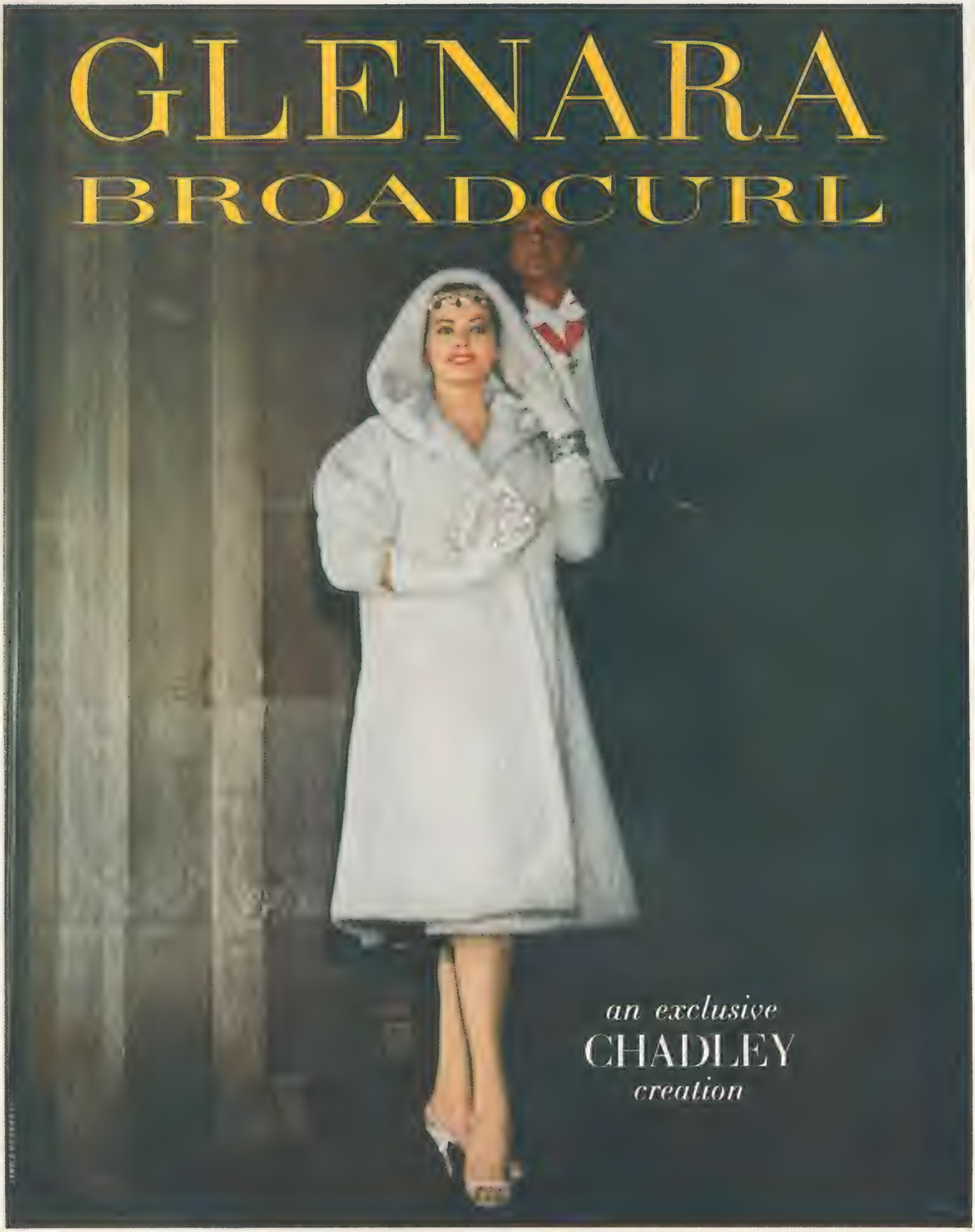
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for free folder illustrating other styles, plus name of fine store nearest you, write Young Viewpoint Fashions, 1400 Broadway, New York 18

"Everyone knows we've been to Puerto Rico when we uncork the rum,"

say the Terrell Van Ingens of New Canaan, Conn.

"I always have liked rum," says Terry Van Ingen, "but we developed a new *enthusiasm* for it on our trip to Puerto Rico.

"Puerto Rican rum really tastes different. So *dry* and *clean*. Like Caribbean sunshine, Zella says. Makes a darn good *sour*—a *rum* sour.

"Now all our cohorts in Fairfield County are jumping on the band wagon—with daiquiris, rum-on-the-rocks, rum-and-tonic. Rum is all the rage.

"Incidentally, Puerto Rico surprised us as much as the rum. Wonderful climate there. Grand place for a vacation."

Commonwealth of Puerto Rico, Rum Promotion Division,
527 Madison Ave., New York 22, N. Y.

◀ Mr. and Mrs. Terrell Van Ingen aboard the Puchi II in San Juan harbor. Photograph by Elliott Erwitt.



"Rum sours taste just as good in Connecticut as they do in the sunny Caribbean," say Terry and Zella Van Ingen.



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SKIRT BY LEYTON JEWELRY BY SEAMAN SCHEPPS SLIGHTLY HIGHER WEST OF THE ROCKIES

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The Bateau Scoop of Paris . . . raised to new heights of fashion as translated by Talbott! The feeling is softened in flat-knit Ban-Lon yarn, smooth and clinging as silk . . . full-fashioned fit for a couturier shape. Completely washable, of course, to stay as sleek as the day you bought it!

In Blueberry, a distinctive Fall flavoring, and many more inspired colors for a sweater-lover's taste. Sizes 34 to 40. About $9.

At De Pinna, New York; Hutzler's, Baltimore; Jordan Marsh, Boston; Marshall Field, Chicago; F & R Lazarus, Columbus and better stores everywhere. For store near you, write to:

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EMME HAT



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Chandelier, an original by Paavo Tynell for Finland House Lighting Co.

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Dress by Sylvan Rich for Martini, rayon and wool from Milliken. Decorator fabrics from Scalamandre (scenic in rayon, silk and cotton; chenille drapery in rayon and silk; bouclé upholstery in rayon and cotton).

American Rayon Institute, Inc., 350 Fifth Avenue, New York 1, N. Y.



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A

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by

Barbizon



Aptly named Angelic, this dream-wear gown is simple perfection . . . in Crepe Remarque® encircled with shimmering satin ribbon, trimmed in a froth of imported lace.
Fit for a princess and priced for a Cinderella budget at $8.00.
Pristine white, pink or blue. In small, medium, large.

®Crepe Remarque—nylon, dacron, cordura rayon is another no-iron miracle fabric that's Barbizon's alone!

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What a feeling! What a figure! With the lightest persuasion imaginable... you have that long, lithe look! This new light Wonderful One works on the patented Enhance principle that slims, trims, elongates you into one willowy line from uplifted bosom to slender thigh! Added excitement — a new low back for the new bare look of fashion! In lighter, specially loomed nylon elastic...at a wonderful price.

With straps 18.50, strapless (detachable straps) 22.50.

There's an Enhance for every figure, every fashion at your favorite store.

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Other Enhance Wonderful Ones 25.00 and 27.50. *Lily of France, Inc., 417 Fifth Avenue, New York 16, N. Y.* *T.M. Reg. U. S. Pat. Off.



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CALIFORNIA

Exciting new look to beautiful basic black. The inimitable Mancini interprets the relaxed sheath . . . and highlights it with a fanfare of graceful pleats at the side. Dacron/rayon with the look of worsted wool crepe. Black with beige, crabapple red or sapphire. 10-20. About $30

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and other fine stores everywhere or write Phil Altbaum, Inc., 719 So. Los Angeles St., Los Angeles 14, Calif.

the continental

a casual, young jacket distinguished by the new shape of its lapels — dramatized here in contrasting fabric. The wool and nylon plaid in navy. Sizes 4 to 6x . . . about $15.00* . . . flannel slacks about $9.00*



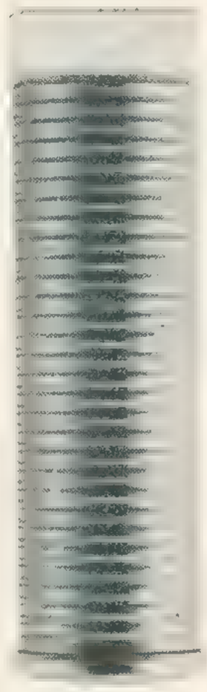
This and other Imp dress-up suits and separates at the following stores:

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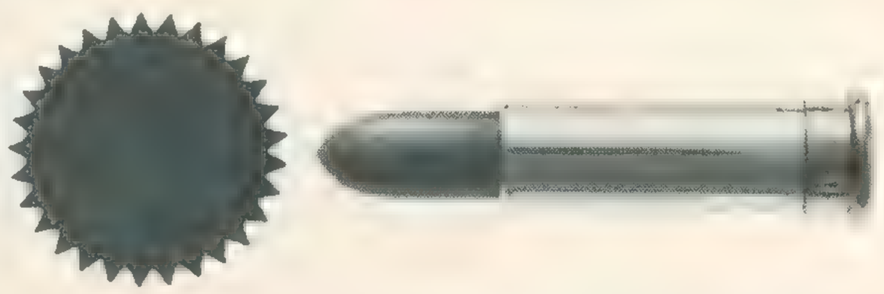
Discoveries in beauty



Left, new lipstick, and a cosmetic "first"—first time lipstick has made a point of using an acid rather than an alkaline base. By Charles of the Ritz and called Treatment Lipstick ($3*), it's a case of dry-skin prevention rather than cure, uses a special moisturizing agent plus (and it's a big plus)—the Acid-pH factor already at work in creams and hand lotions. Added advantage of Acid-pH here: it keeps the colour of the lipstick in the case true on the lips (i.e., no alkaline deterioration). How to take a Treatment: light film first, then firm application; intensify or pale the four basic colours by mixing them in the process (how-to ideas, below and page 231 where True Red plays over Pastel).



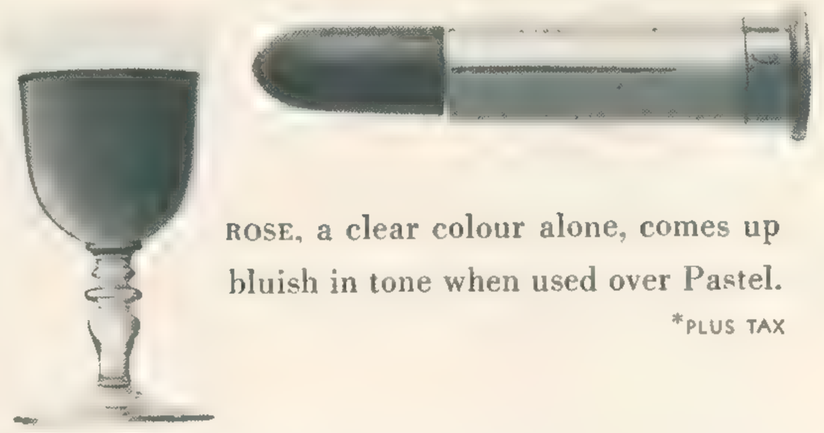
CORAL—unmistakably: to warm it, use as overcoat on Pastel



TRUE RED, a true base: can be intensified by Coral, paled by Pastel



PASTEL pink is a good daylight softener combined with any of the three

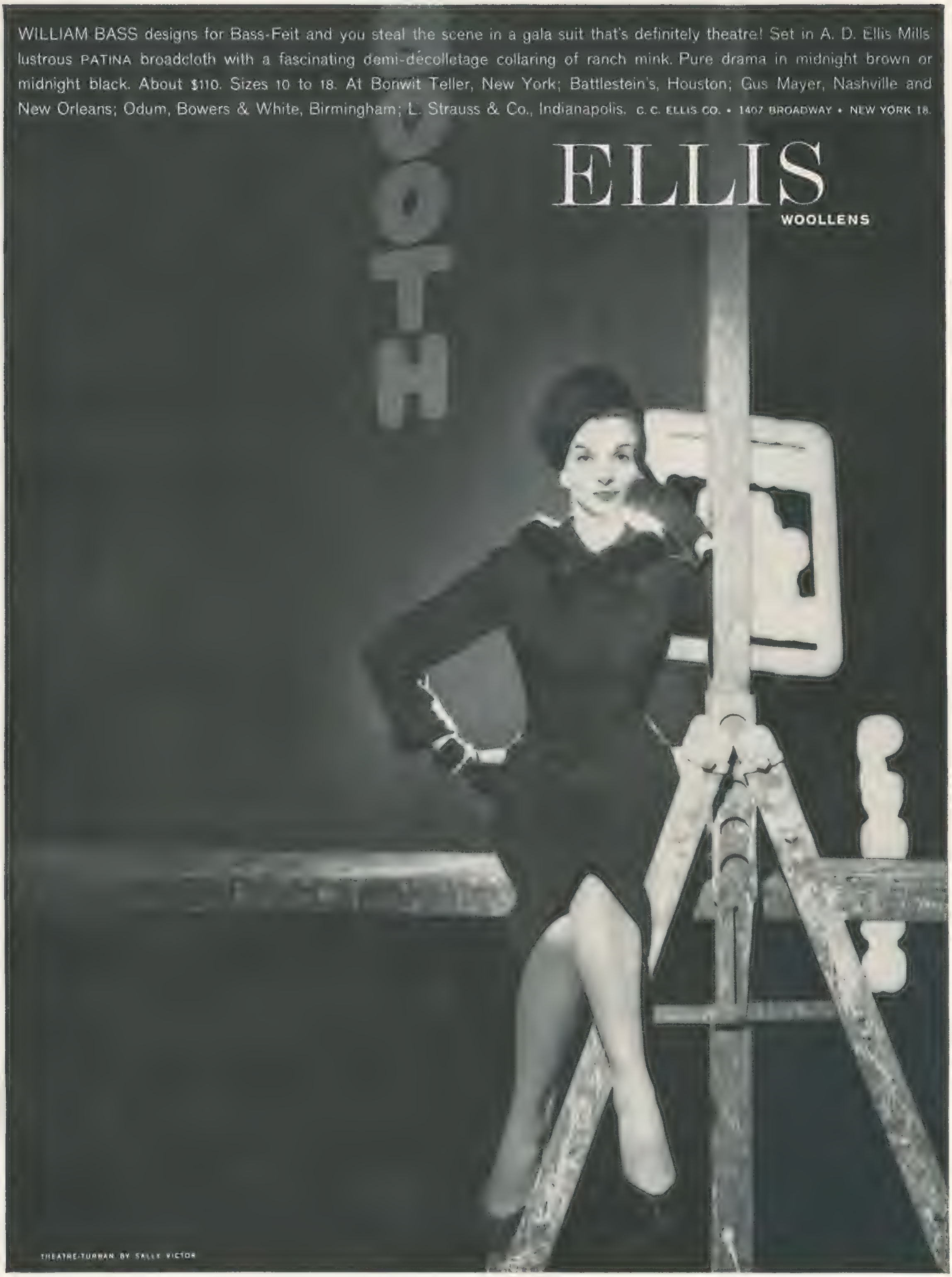


ROSE, a clear colour alone, comes up bluish in tone when used over Pastel.

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WILLIAM BASS designs for Bass-Feit and you steal the scene in a gala suit that's definitely theatre! Set in A. D. Ellis Mills' lustrous PATINA broadcloth with a fascinating demi-décolletage collaring of ranch mink. Pure drama in midnight brown or midnight black. About $110. Sizes 10 to 18. At Bonwit Teller, New York; Battlestein's, Houston; Gus Mayer, Nashville and New Orleans; Odum, Bowers & White, Birmingham; L. Strauss & Co., Indianapolis. C. C. ELLIS CO. • 1407 BROADWAY • NEW YORK 18.

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PHOTO BY RUTLEDGE



Delman...The Casino Pump

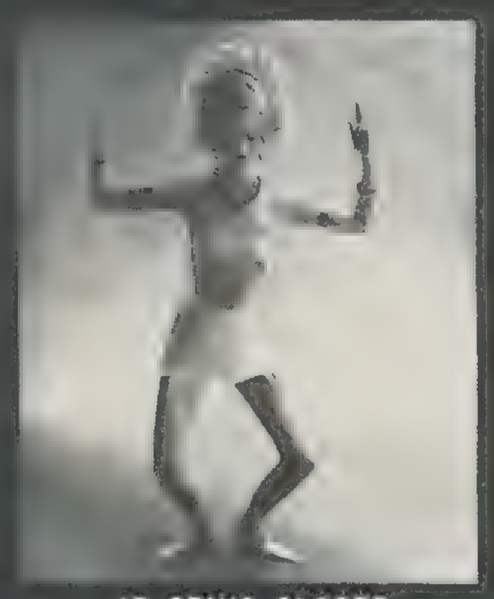
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Style #57 illustrated, 8.95 in Snow white or Siren black

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*Pat. Pend.

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sloat skirt of Anglo's herringbone tweed. Sloat & Co., 525 Seventh Ave., New York 18, N. Y



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Shirt news

opening up in cashmere



One of the handsomest new casual looks as of September 1 can be summed up—easily—this way: natural-coloured cashmere, shirttails, cardigan cut. Sweater-shirt, durably mothproofed with Mitin. By Bernhard Altmann; about $40.
At Mark Cross; I. Magnin.
(Also by Bernhard Altmann: device for sweater care—a kindly detergent called Formula Five.)



Stanley Blacker's Cord-o-Vann

—a tailored sport coat of corduroy
with fine leather trim piping the pockets
(the lowers are hacking and the
upper is a welt). Truly tasteful foulard
lining graces the inside of this sport coat.
About 32.50 at all fine stores.

stanley blacker, 200 FIFTH AVENUE, NEW YORK

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the lancer sheath
with courtier cape, in our
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by Lawford Fabrics. About $55.
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by
Betty Carol

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softest sheer lavished on this waltz
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Creme or White.
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One of a matched set including a slip,
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PHOTO: NORMAN LERNER





JOHN STEWART

Afternoon look: black crêpe—to scale

A dress that's likely to have a happy effect on certain figures—namely those designated as "half-sizes." It's a slender line of black rayon crêpe with a ruched standaway collar, a natural belted waistline, and a skirt gored to narrowly controlled fullness. By Radiant of Avisco rayon crêpe, in sizes 12½ to 22½. $45. Altman's; I. Magnin.
Black satin beret, by Emme. DeLiso Debs brocade opera pumps.



See opposite page.

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A "Zig Zag" tri-colored Jacquard cardigan with tie collar, $19.98. **B** "Record Breaker" rib-stitched crew neck slipon in lambswool and Alpaca, 11.98. **C** "Lucky Stripe" fabulous Lamora® striped round and round, 12.98. **D** "Fabulous" the cozy car coat in softest lambswool and Alpaca, 35.00; worsted knit leotard pants, 16.98. **E** "British Blazer" the military look in a double breasted cardigan, 19.98. **F** "Fashionaire" bulky knit cardigan in wool and mohair, 29.98.

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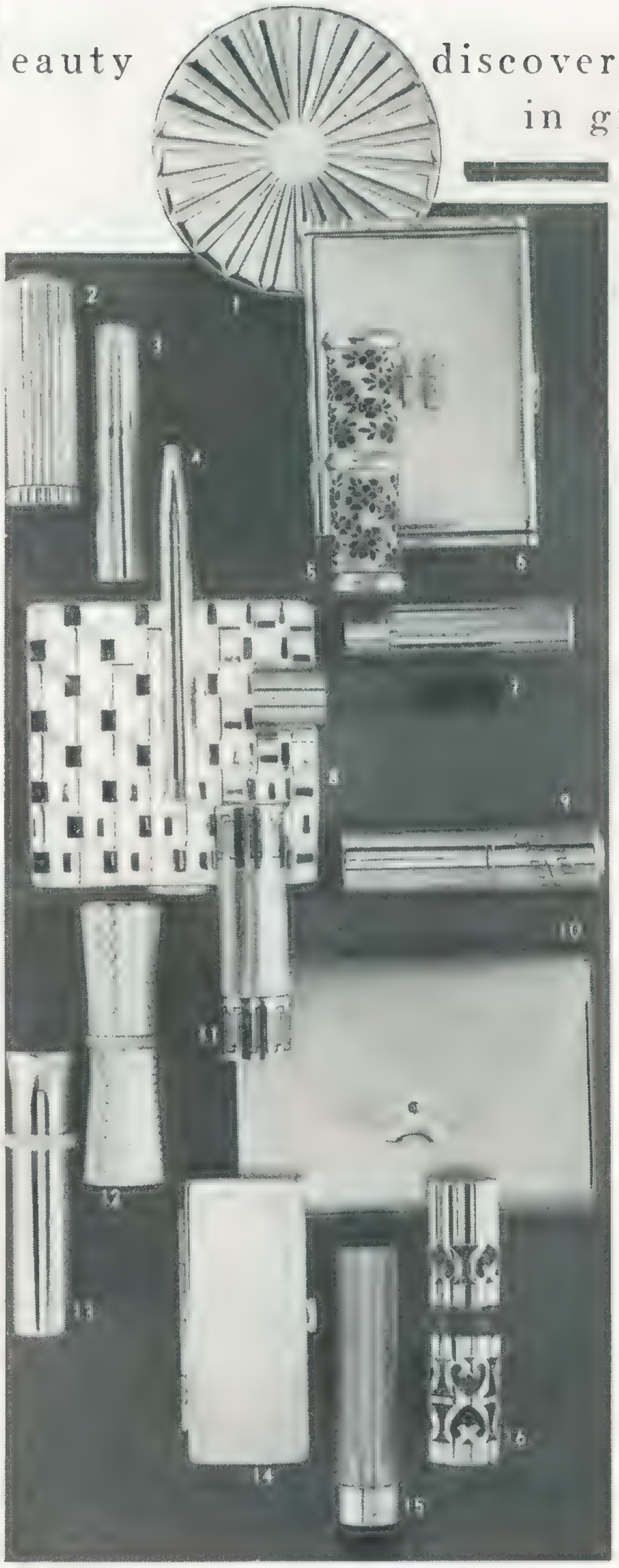


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Beauty discovered in gilt



1. Solid powder housed in a sunburst. Germaine Monteil; $5. Saks Fifth Ave. **2.** Fluted case—John Robert Powers lipstick inside; $1.50. Lord & Taylor. **3.** In a ribbed swivel case, Aziza eye shadow; $1.25. Altman's. **4.** Self-sharpening eye-liner in pencil form. By Helena Rubinstein; $1.50. Bonwit Teller. **5.** Black enamel flowering on frosted gilt—Coty "24" lipstick; $3.50. At Bloomingdale's. **6.** Pressed powder in a thin glitter-bound rectangle. By Elizabeth Arden; $27.50. At Lord & Taylor. **7.** A ribbed cylinderful of mascara. By John Robert Powers; $2. At Altman's. **8.** For loose or pressed powder, compact with silvery threads among the gilt. By Charles of the Ritz; $8.75. At Bloomingdale's. **9.** Purse-size *flacon* that atomizes Bond Street by Yardley; $4.50. Bloomingdale's. **10.** Textured gilt envelope to hold Coty powder; $7.50. Bloomingdale's. **11.** Perfume in a miniature Greek column—Arpège by Lanvin; $4. Saks Fifth Avenue. **12.** White enamel criss-crossed with gilt, filled with lipstick—Futurama by Revlon; $3.50. Altman's. **13.** Showcase for Du Barry's Showcase lipstick, smooth gilt with a ribbed gilt belt; $1.25. Altman's. **14.** Mascara encased in starred and spotted ribbed gilt. By Elizabeth Arden; $3. Lord & Taylor. **15.** Lipstick in a long, whitewashed gilt oval. By Juliette Marglen; $2. At Saks Fifth Ave. **16.** A gram of perfume in golden filigree. Lucien Lelong; $3.50. Altman's.

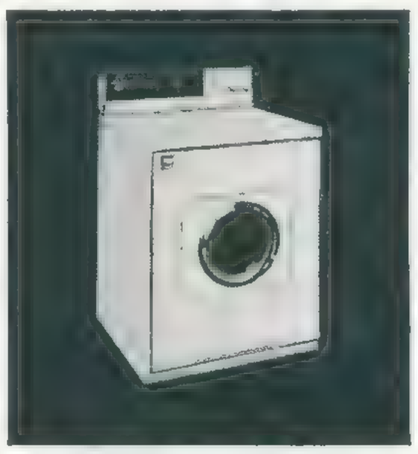
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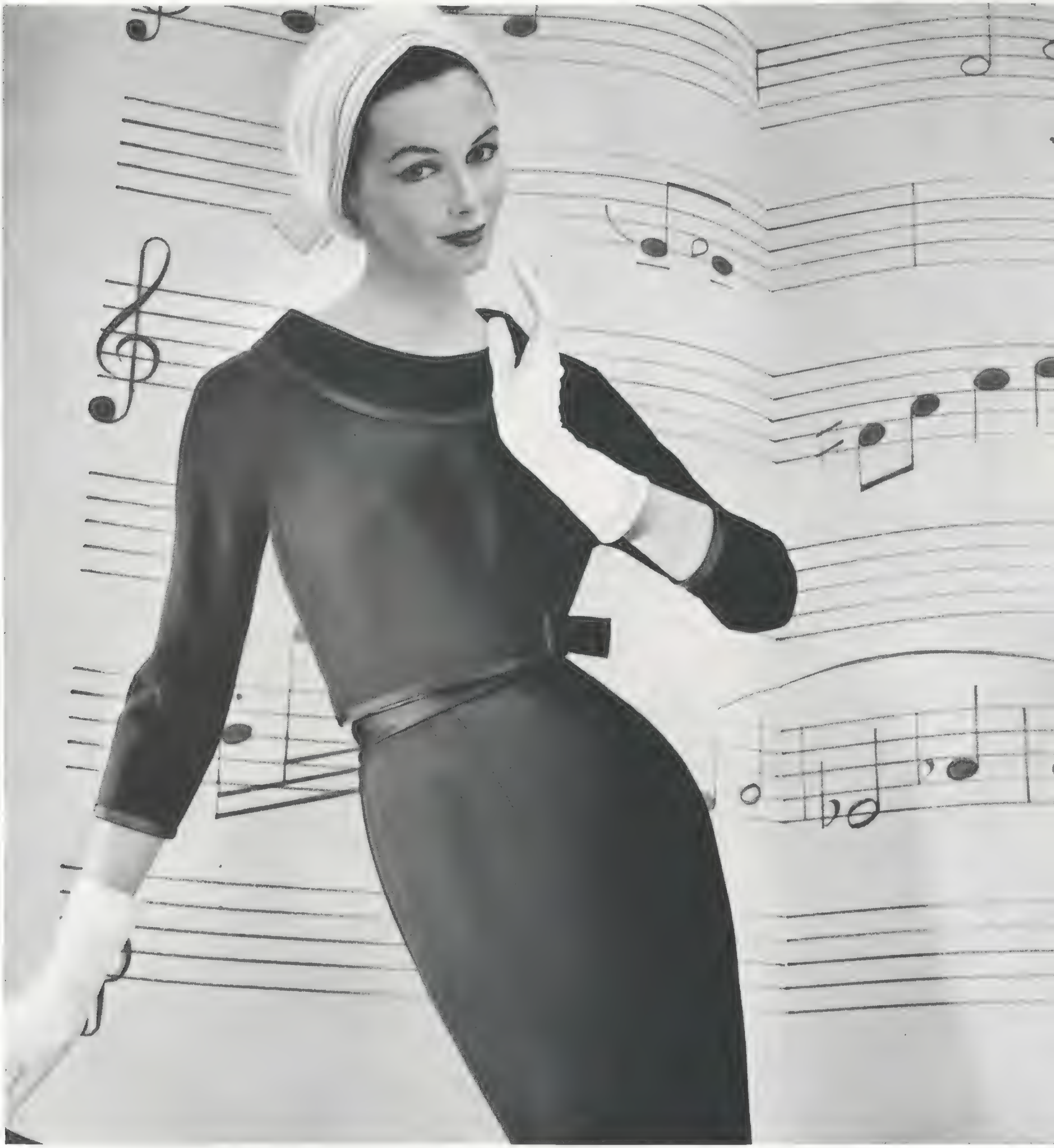


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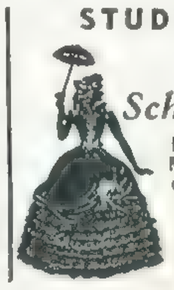
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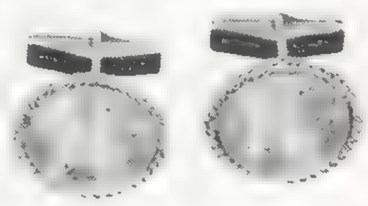
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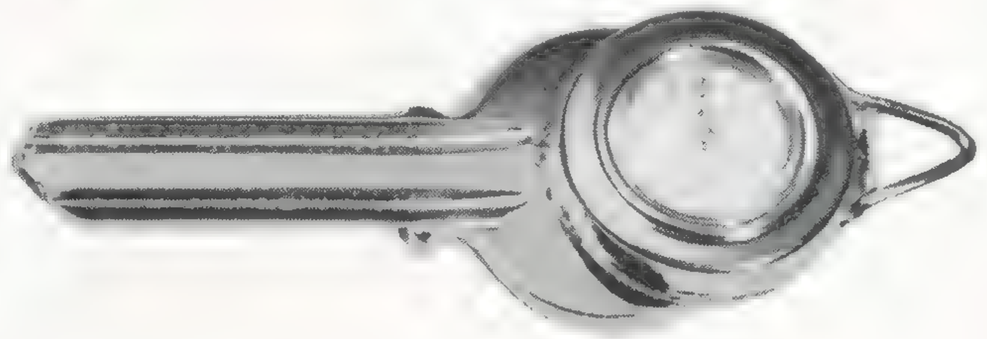
To introduce you to our values, we make this SPECIAL OFFER—a value that cannot be duplicated elsewhere. All mocs are made in our factory and sold direct to you for an exceptional money-saving value. With light, buoyant foam-crepe soles, choice leather, extra light and flexible; smartly styled for casual living. Perfect fitting, handlaced. In SMOKE, WHITE, RED and TAFFYTAN. Immediate delivery, COD's accepted. Moccasin-Craft, 58-VP Buffum St., Lynn, Mass.

SHOP HOUND

...boning up on September news



Gold—with ideas. Above,
half-globe cuff links of 14-k. brushed gold
in a braid of gold wire. From Pearlman Jewelers;
$88 including tax (earrings to match, $80).
Lord & Taylor, 39th St. & 5th Ave., N. Y. 18.
At left, leaf-curved pin of twisted 18-k. gold
wire, with a ribbon of diamonds down the
centre. $350, including tax.
Robert Mercadal, 328 Park Avenue, N. Y. 22.
Below, non-gold gold key that tells time,
opens doors (it comes ready-to-grind).
$14.75 postpaid, inc. tax.
Lederer, 711 Fifth Avenue, N. Y. 19.





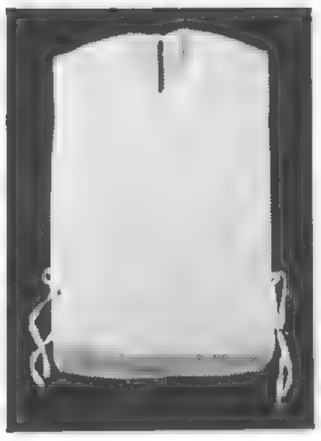
Suède, custom-made.
At left, a slender,
well-shaped bag of black suède.
More news where this
comes from: restoration
of old handbags; new ones
made, based on antique
frames and fabrics.
Artbag Creations,
735 Madison Ave., N. Y. 21.

Below, black suède opera pump with a famous last,
a new look—and a down-to-earth heel.
This, handmade every
step of the way,
is orderable in other
leathers.
fabrics. $50.
Belgian Shoes,
60 E. 56th St., N. Y. 19.



MIEHLMANN





New content for a suit. A gilet of white cotton organdie, with a touch of self-embroidery. $18.50. Lilly Daché Boutique, 78 East 56th Street. New York 22.

One to grow by. Little girl's dress that grows a half inch longer when she does (a snip of the key stitch releases the hem). Pink or blue cotton in sizes 3 to 6x. By Alma Hayes; $10.95. At Lord & Taylor, 39th Street & Fifth Avenue. N. Y. 18.

One of a kind find. News here of a salon that not only makes clothes to order, but practically breaks the mould afterward (actually, a *pattern* might be duplicated, but never in your fabric). As for the patterns themselves, there's a fine selection to choose from, including any you may bring in, in your head. Day clothes here start at $75; evening clothes at $110 (prices include fabric and lining). And hats to match are a specialty too. Petit Salon de Couture, 72 East 86th St., N. Y. 28.





Best buys, fur division. Sleek, double-breasted jacket of tawny brown Chilean rock seal, bound in black braid. $175, including tax. At Harold Rubin, 52 East 56th Street, New York 22.

Silk shirt, with stripes to its credit. The latter, running this way: beige, taupe, mauve; or white, orange, hot pink. Sizes 8-16. $19.50, plus tax. Tomas, 609 Madison Avenue, New York 21.

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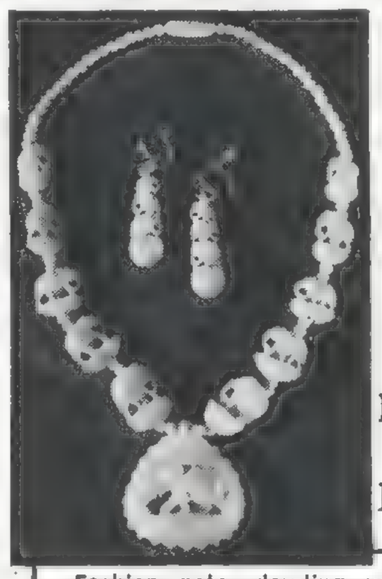
We have many Caryl Richards perms.... there's one just right for you. Everyone knows a Caryl Richards permanent is better for your hair!

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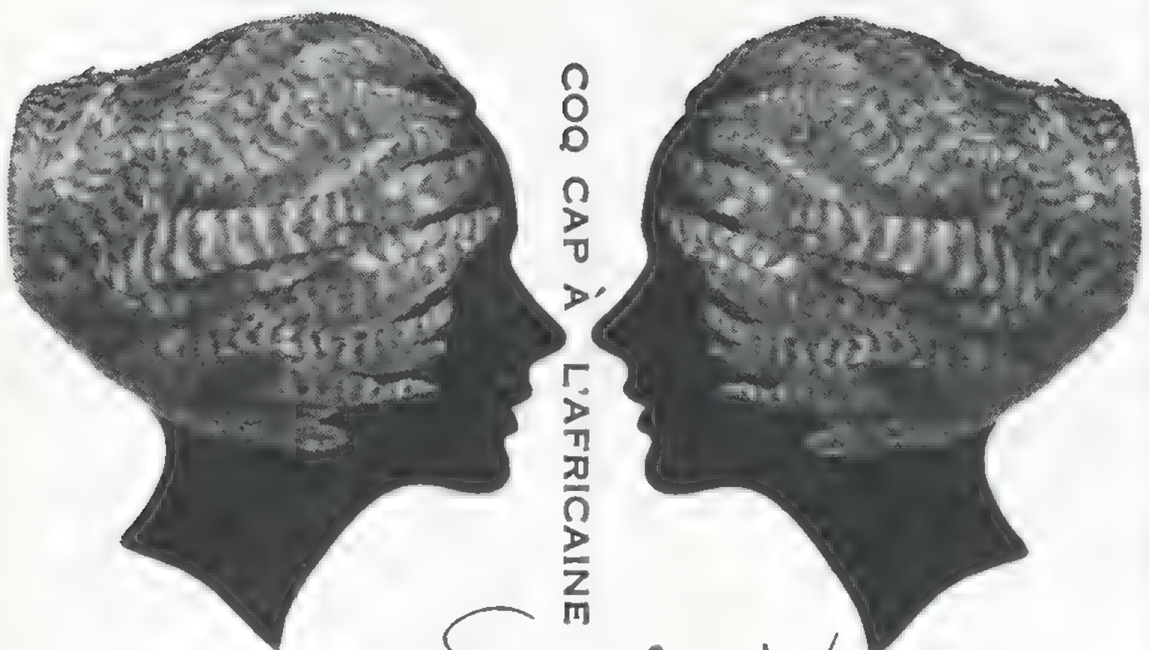
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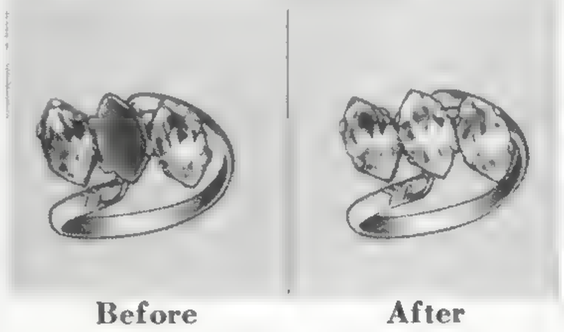


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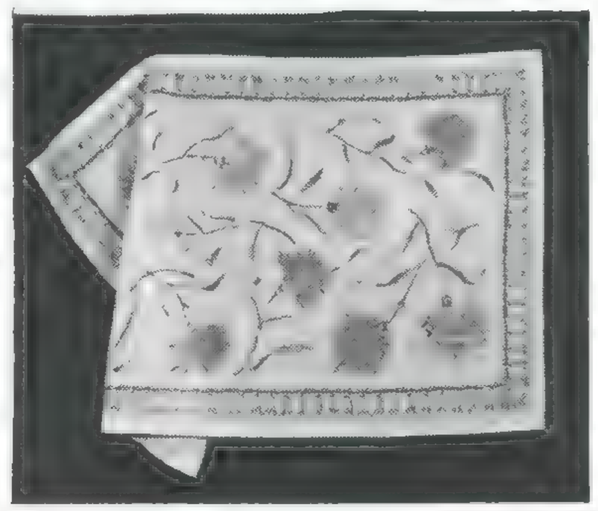


SHOP

...boning up on

Table leaves. Below, for breakfast all year long: crisp green fern leaves on bright white pottery. Shown: sugar and creamer, $4.95; cup and saucer, $2.95 ppd. Available in open stock. Tomorrow's Heirlooms, 134 Liberty Street, New York 6.





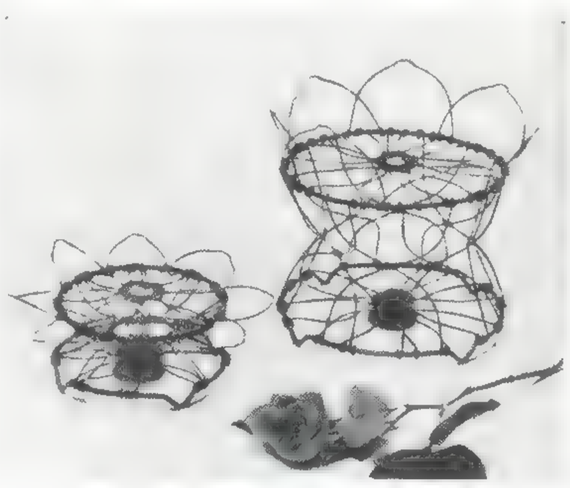
Needlepoint on a cooperative basis. This shop supplies the design (theirs or your own), canvas and wool—you take it from there. At right, above, a 2′x4′ carnation-printed hearth rug; $125. Mazaltov, 758 Madison Ave., N. Y. 21.

Present ideas in sterling silver. Directly right, silver-spouted bottle stoppers with either a round or a flat-top cover. $8 inc. tax (marking is extra). Tiffany, 5th Ave., & 57th St., N. Y.



Flowery sentiments. Below left, adjustable wire holder on which to arrange live flowers (a suction cup holds the frog to the bottom of a vase). Regular size, $2.29; large, $2.49. Flower Bowl, 2341 Polk Street, San Francisco, California.

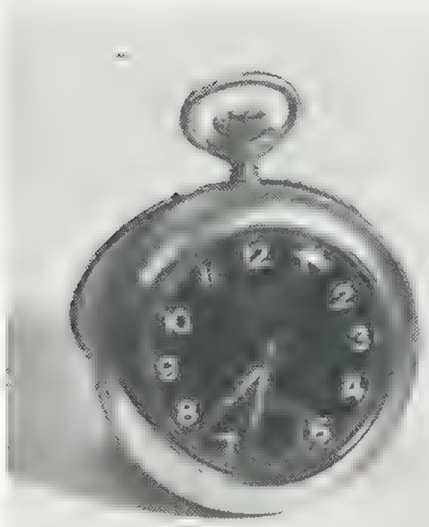
Below right, fake flowers—pink, white, or yellow—in a Swedish milk glass bowl (all told, 12″). With bowl, $35; without, $30. Corteau, 209 East 58th St., N. Y. 22.



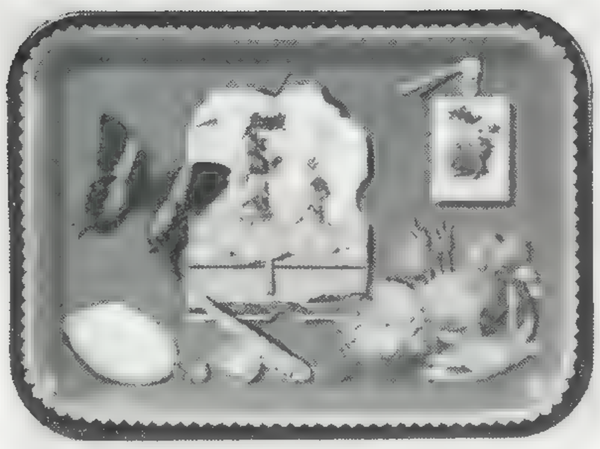


HOUND

household accounts







Pocket watch, sounding off. Above, pocket-size traveller's watch with a no-nonsense alarm. It's chrome-plated, jewelled; has luminous hands and dial; can be set on a night table. $14.95 ppd., plus tax. Wilco Fashions, 35 S. Park Avenue, Rockville Centre. N. Y.

Butter curled here. Top left, present possibility with a Victorian past—a butter curler of Sheffield silver plate. Butter is pressed out easily through the slotted lid. 5½", $4.95 ppd. Gayles, 440 West 24th St., N. Y. 10.

Trompe-l'œil tray. Centre left, shells, flowers, butterflies, painted on a gilt-edged, stainproof tray. 17½" x 12½". $25 plus tax. Gilded Lily, 780 Madison Ave., N. Y. 21.

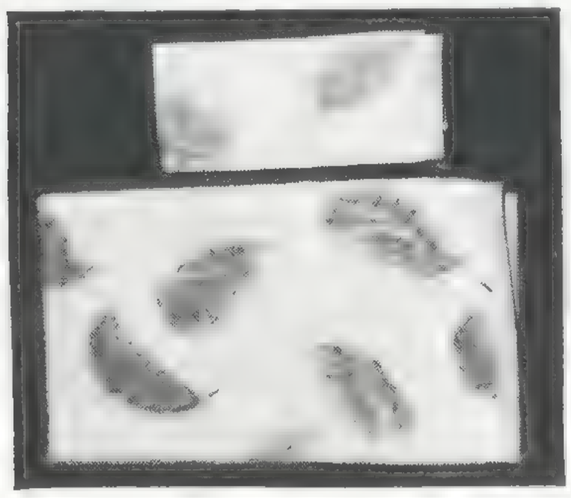
Coffee made in china. Below left, an automatic percolator of gilt-banded white china that's every bit as mysteriously efficient as the metal kind—does everything but measure the coffee. $29.50. Sugar and creamer, $5 each. Temptations, 107 East 60th Street. N. Y. 22.

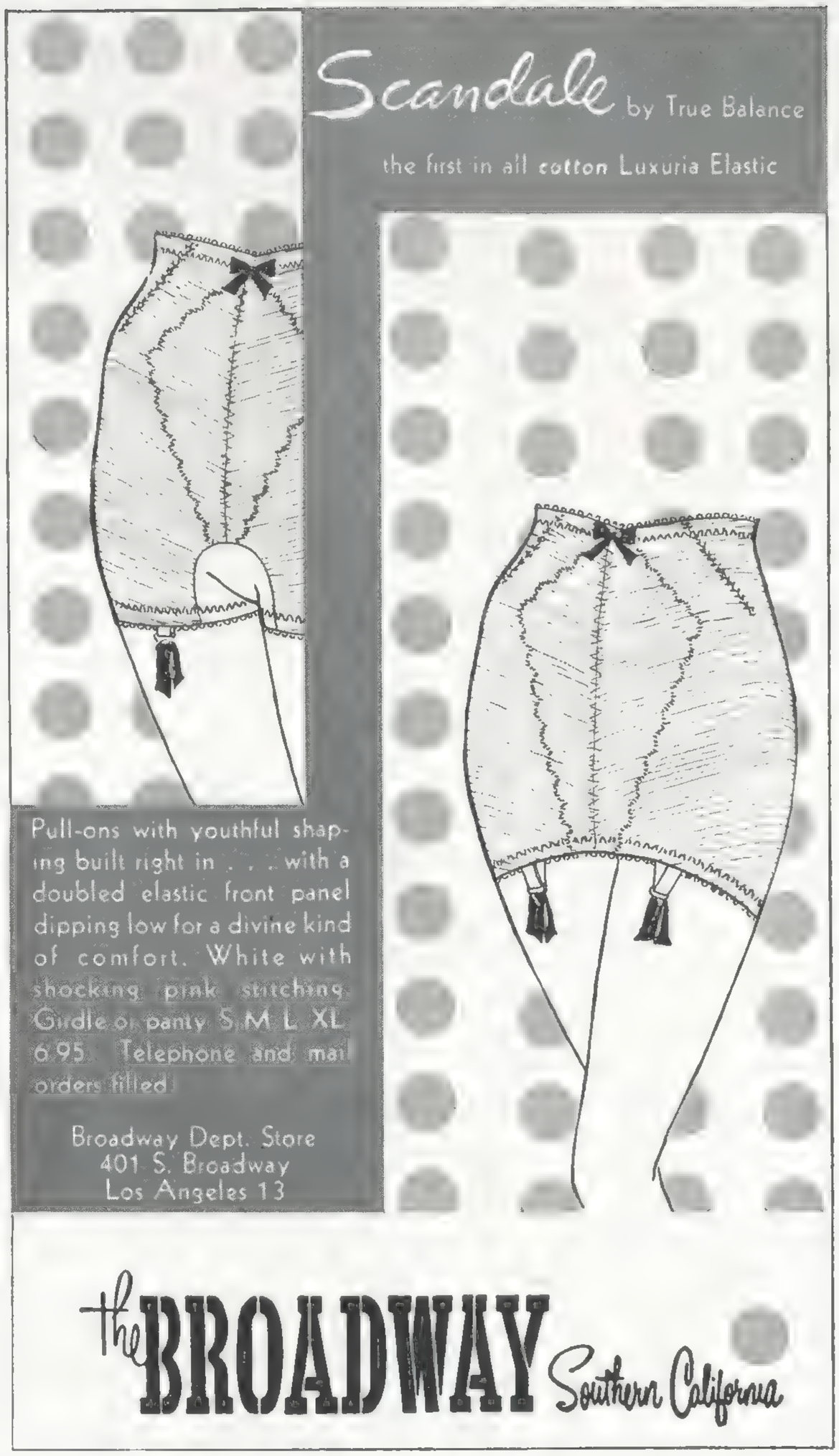
Printed towelling. Below right, new idea in bathroom décor (your own, your hostess', a September bride's) : white towels with feathery yellow feathers. Terry cloth; bath size, $8. Linen hand towel, $1.90. Porthault, 55 East 57th St., N. Y. 22.

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SHOP HOUND

...still boning up



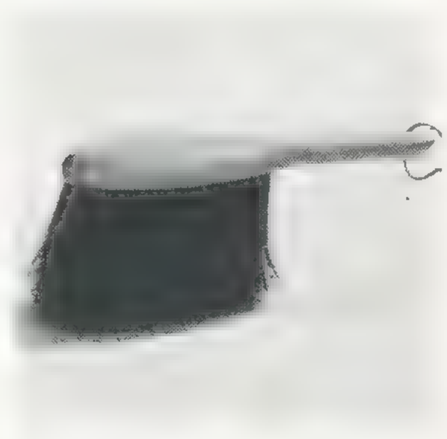
Child's play. Smock-dress based on the ones French children wear. This, which can slip over sweaters and shirts as well as go it alone, comes in a shadowy blue non-iron chambray. Sizes 2, 4, 6. $5.20 ppd. Kiki Little Classics. 12 St. Luke's Place, New York 14.



Hold everything. Italian *cachepot* of white aluminum with a splash of flowers painted on. About 5" high—or just about right for pencils, flowers, *things*. $4. Piazza Montici, 40 East 51st Street, New York 22.



Sachet—gender, m. For a man's linens and woollens, a pair of sachets cleanly redolent of patchouli. They're boxed in plastic, blanketed under bronze satin. $6 plus tax. Lord & Taylor, 39th Street & Fifth Avenue, New York 18.



Brush, sweeping statement. A brush of really noble proportions—and willing bristles. Heavy tweeds are its specialty, but it's been known to do a good job on car upholstery. By Kent of London; $5.50. Arden for Men. 1 E. 54th St., New York 22.

MIEHLMANN



Breakfast tray that could work as a drinks tray. Sturdy green aluminum with a malachite finish; measures 12" by 14". Also available in lapis-finished blue. $18.50. Sandfort, 127 E. 60th St., New York 22.

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Fancy-free Paisley is a delight . . . in this jersey dress that's luxury-light because of "Orlon"* acrylic fiber. A wizard at staying true to size through many washings, this jersey barely needs pressing, for it dries in shape and keeps its shape, thanks to "Orlon". Blue with red. 80% "Orlon", 20% wool. Sizes 3-6x, about $13; 7-14, about $17. At Lord & Taylor; Frederick & Nelson; Garfinckel's; R. H. Stearns Co.

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Fluid make-up with Royal Jelly

Softness and femininity since time eternal have been woman's greatest attributes.

To this end Germaine Monteil has now created this truly extraordinary new make-up
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dull skin into a vital glowing complexion.

In nine beautiful shades to match Superglow face powders.

Germaine Monteil

VOGUE

SEPTEMBER 1, 1957

Vogue's eye view of PARIS SKIRT LENGTHS

There is an ancient wheeze which applies pointedly to skirts in the new collections: "A woman's skirt should be like a good speech—long enough to cover the subject, short enough to be interesting." There was talk of visible kneecaps in Paris, of skirts nineteen inches from the floor. But generally speaking, this was overtalked, and at least one of the designers who showed the shortest skirts in Paris said that he did not intend to make skirts for his customers as short as those he showed in his collection. Vogue's view of the smart skirt length in Paris and America this autumn is what might be called "short normal," a skirt in such proportion to the wearer's figure that no one really notices *what* length it is. We believe that American women—in skirt lengths as in the rest of fashion—will continue to be not "bond-women," but free and independent citizens.

Vogue's eye view of CHEMISE-DRESSING

No matter what else is in her closet, almost every young and reasonably slender woman in America has, has had, and will have some version of the "little chemise dress." She may call it a slip-sheath or a shift—this straight-cut, unwaisted dress. She may own it in silk or wool or linen or cotton as the seasons go; will wear it belted or unbelted according to her figure or her mood; may pay anywhere from a few dollars to some hundreds of dollars for it, depending on her income. More than a fashion, it's actually a way of dressing, and it goes on its way season after season. This year, the French and Italian designers have given the chemise dress new attention, discarded any idea of a belt; have given it subtle cut, new polish, and sophisticated variation within its narrow range. Now that the chemise dress is blinking in a new, highly mondaine limelight, we can almost hear it say: "Who, ME?"





Great news in American fashion

At the centre of American fashion this year stands the good American figure, neither cinched, nor barrelled, nor squared, but pursuing the natural curves used by Harpo Marx to gesticulate wordlessly his enchanted symbol, "girl." The return of shape—that's the American idea, with the pleasant implied flattery that American women's figures justify the fashion.

The return of shape

To inscribe the big news on the head of a hatpin, these look new: waistline line (fitted or belted); the bell-tunic; the flyaway coat; the new soft shoulder bulk above a slim, shapely dress (as on the cover). This year even a mink coat might be fitted, and as disinclined to mask the figure as the sculptor's line of the tweed coat shown here, the first of the shapes changing fashion now. Many of the new suits clasp the waist, defining it in the certain terms of belts. (But since fashion is never a presto-chango affair, there remains the untaxing, unbelted, unwaisted line in suits, dresses, coats. See pages 204-208, 228, 250-251 in this issue.)

Bell tunics shaping from the waist

From three important collections comes the special race of shapes (see pages 191-193) with belled tunics—jackets close to the waist, then suddenly belling gracefully over narrow skirts. The second of the shapes changing fashion, they are made in tweed for day and late day; in velvet for the theatre; in printed silk for big evenings.

Fashion's free country: the "flyaway"

Shape Three denies everything—always a sound female manoeuvre—by turning "flyaway" (see pages 194-195); its basis, a suit jacket that's almost a coat, with a quick, generous rush of fullness at the back, sleeves set unexpectedly high, a high-in-back collar. Its skirt, of course, is narrow; its waistline, concealed. Proving, naturally, that fashion has its own free country.

Deep, clarified blues

In any shape the look to have now is a look of no tricks at all. (Ho.) But what's behind this grand illusion is wizardry, beginning with magnificent tailoring; with changes in the use of colour—deep clarified blues and jewel-y green; browns turning up with newly revived elegance; reds from plum to *(Continued on next page)*

Changing the shape in America: coats with a waistline

Left: With its waist at the waistline, its curves following hips and bosom, this coat has a new coat shape. The first of the shapes changing fashion now, it's based on a great American line—the waistline—here, cutting its special dash in a coat of pecan tweed. This fresh definition of the figure is a star in Pauline Trigère's collection.
Wool tweed by Lesur. The fur on top: black mink beret by Sally Victor.
Black alligator bag by Nettie Rosenstein. Coat and bag at Bergdorf Goodman.
Coat also at Hutzler's; Marshall Field. Evins black calfskin shoes.

American fashion *continued*

Brown: new elegance

raisin to poppy to currant. Wools, by day, have a look of more texture rather than less; wicker-ish weaves, plushy or petit point surfaces, and especially knitted looks conceal artfully their sound, toughed-up construction. The great charm weaving through all this is that nothing needs to *look* sturdy; in fact, late-day fabrics seem simultaneously airy—almost souffléed—and, plainly, rich.

Coming in for evening: one of the best looks is the winter print. For instance, the great flowery evening dresses (pages 200-201) are simultaneously worldly and appealing. In the same successful vein of making a woman seem pretty, but not coy, is the foot-showing dinner dress, often black crêpe, narrowed, stopped short at the ankle to show a slender, ornamental shoe. The shoe, incidentally, is almost sure to have a point.

Winter prints: this year's flowering

For the face in the picture: "The feminine face needs leafage," maintained Colette (who, by the way, once deserted her novels for the beauty business). This year the leafing could be soft bangs, or a gentle aureole of aerated curl. Hair can also be ear-tip length to make a clean sweep, baring a good brow. In any case, hats look smaller, partly because they're set well and firmly at the back of the head, are not brow-covering—although they may be, in their smaller way, as furry as a guardsman's busby.

Details that make an important difference: For a woman whose fur hat is temporarily in the hatbox, there's the fur bag, biggish, possibly yellow-dyed Persian lamb, or red fox; or jaguar, which comes with bigger spots than regulation leopard. . . . Brown has a new potential as an accent colour, whatever the colour of the costume; for the new ways of brown gloves, brown shoes, see pages 204-208. Beads have caught the brown light: they might be mustard-coloured, amber, and taupe, all in a mélange to wear with brown. Bronze shoes, attenuated and certainly pointy, reappear, and add to the possible choice in late-day or little-dinner shoes. . . . Tiny crystal beads are strung and massed together in jewellery as unweighty as chiffon; some, with pearls, in shimmery, waterfall necklaces. Tiny currant-coloured stones do this, too. . . . Alternate for pearls: grey stones, grey-crystal, grey-jet beads, worn in a mélange, especially good with grey flannel. . . . On another plane entirely, blacked mink, the merest touch as collar or hat, has a new dash this autumn.

Leafage for the face: bangs, aureole of curl

Hats move back

In all of this, from shaped tweed coat to black mink tippet, there is an elegance in American fashions, the pruning away of tricks and fads—as you will see in the following pages.

Changing the shape in America: the bell-tunic idea

Right: Taking shape from the waist, the bell-tunic suit; its slender, elongated line clasps torso and waist without a hint of blousing, then whirls over a narrow skirt. Here, Traina-Norell's bell-tunic suit in plum-coloured wool tweed crossed with a thread of black; a lean and wonderfully citified way of dressing this autumn. Suit, at Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. Hat, a plum-coloured satin, by Emme. Stockings, a rosy bronze colour, by Archer. Shoes by Gamins, at Andrew Geller. Final plum: Orlane's Rouge Persan lipstick.







More bells changing the fashion

Here, a new upcurving arc gives the bell-tunic
the effect of movement even at a standstill.
(And, *re* standstill: a woman's legs and feet
were never more blandished.)
Both costumes shown here: among
the triumphs of the new Trigère collection.

Bell-tunic theatre suit

Left, a ruby-red velvet suit
with its own bell-tunic coat, close-waisted
over a slim little shell of dress—sleeveless;
its only ornamentation, its colour.
Bonwit Teller; Nan Duskin; Jenny's.
Fredrica Russian sable muff. Emme hat.
Shoes with glitter; at Andrew Geller.
Rose-petal beige stockings by Belle-Sharmeer.
Cartier diamond necklace and earrings.

Bell-tunic evening dress

Right, a statement of beauty based on
deepened arcs, more of the effect of movement,
with all the innocent seduction of flowers—
blue, blue-violet mixed on a black silk ground.
At Saks Fifth Avenue;
Julius Garfinckel; Neiman-Marcus.
Evins satin shoes. Harry Winston diamonds.

PENN



Changing the shape: Suits with jackets on the fly



Jackets, here with a new kind of
headlong beauty which isn't
so much flyaway as
flight-with-destination:
immense sweep, immense femininity—
all beautifully controlled.
Right: The new headlong beauty, in grey.
Trigère develops sweep at the back,
sweeps collar, sleeves—and the
woman who likes her fashion-news
to be a forecast—along in its train.
Suit of brushed, faintly striped
wool by Forstmann: De Pinna;
Woolf Brothers; Frost Bros.
Lilly Daché hat.
Opposite page: Dazzling light
bright-blue coat, and a case where
the shoulders start everything:
small important sleeves, a neck and
back that funnel out into a
new characteristic stance.
Coat, of French wool, overblouse
and skirt to match. To order from
Miguel Ferreras. Emme hat.



Coats shaped
on the new
close-waisted
policy



Here, two coats that establish
the new close-waisted policy.
Though they represent two
different platforms (one is
mink, one tweed), there's an
important point of agreement:
both remember that the wearer has
a waist, and *do* something about it.
Also new: the fur berets,
worn as a back-up to bangs.
Left: Mink with its newest accessory:
a waistline, pointed out by a deep
shawl collar, a rippling skirt. By Ben Kahn,
of Umpa blue-black ranch mink; also at Creed's
of Toronto. Mink beret at Bonwit Teller.
Right: The new shape of black tweed—
centred on a narrow waist, a little
fullness that makes a sudden appearance
over the hips. By Ben Gershel, of
Forstmann wool tweed; $185, at
Lord & Taylor; L. S. Ayres; Hudson's.
Black broadtail beret at Lord & Taylor.
Gold and diamond jewellery,
both pages: S. G. Barnett.

PENN

Belted for emphasis–

suits with a waist



HORST

For the woman whose September shopping begins
with a suit: three new suit possibilities to circle heavily
(they're circled already, in fact—by belts).
Far left: Black petit point wool suit coming by its
waist two ways—by belt; by buttoning in a wide V.
Jane Derby suit, about $160. Altman's; Hudson's; I. Magnin.
Mink hat by Irene of New York. Rhythm Step shoes.
Leggy table and chair by Karl Mann.
Left: Waisted fit, handled very naturally—collar widened,
jacket a touch longer (the tall crushed belts couldn't
have it any other way, it seems). By Ben Zuckerman,
in blue and black hound's-tooth French wool;
beaver collar, cuffs. Bonwit Teller; Giddings.
Castlecliff bangle: Bonwit Teller. Sally Victor hat.
Below: Grey plaid wool town suit with a leather belt that
doesn't have to search for work—there's a waisted jacket
and dress here. By Ben Reig. Henri Bendel; Famous-Barr.
Trifari jewellery. Emme hat. Mink muff: Ritter Bros.



The flowering
of the
winter print



For the woman whose September fashion-thinking includes, "one superb evening dress," the soundest advice we could give is—the winter print. Two pretty cases of calendar reform here: winter prints with a darkness and richness in the bouquet. *Left:* Alluring covered evening dress (high-throated, fully-sleeved, and a prototype of beautiful news to come). Here, night-red roses on black silk taffeta, a far flower from the fresh-faced flower-printing of last winter. The dress, by Traina-Norell. At Lord & Taylor; Marshall Field; Vandevers. *Right:* Curving white satin dress with flowers that have a painted, vaguely Renoir look—very impressionistic; a little gold leaf in the framework (metal threads along with the rayon satin). By Rosalie Macrini. At Jay Thorpe: Hutzler's; Frost Bros. The satin opera pumps: I. Miller. Diamonds, both pages: Harry Winston.

The foot-showing dinner dress

An ankle-length of dress that can't possibly run out of ideas in the shoe department—this is the year of the shoe *célèbre*, of evening shoes as beautiful individualists. Dress, by Leslie Morris, of black silk crêpe that touches on the figure at inspired intervals. To order: Bergdorf Goodman. The new shorter and fuller hair: by Coiffures Americana. Evins shoes. Jewels from Van Cleef & Arpels.

HORST



Dinner-dress look evolving now—a soft narrowness of black crêpe unfurled from the ankles. The idea: to make a woman's figure (and prettily sheathed foot) noteworthy, rather than merely noticeable. By Christian Dior-New York; black silk crêpe and velvet. At Saks Fifth Avenue: Harzfeld's; Neiman-Marcus. White kidskin gloves, at Saks Fifth Avenue. Jewelling: a diamond pendant (Van Cleef & Arpels); a rhinestone choker (on satin Delman shoes).



Starting now— a prevalence of browns

And starting here—six pages of news about it. Here, new coat softness, in brown: a coat with a charming simplicity that's far from naïveté. It curves out softly from under the sleeve openings, is softly made in nut-brown Stroock wool fleece; the collar would be like a child's coat-collar except that it's mink. By Originala. Lord & Taylor; Hutzler's; I. Magnin. Mink cap: Mr. John.

Suddenly the brown glove— with everything

Coming in now: browns. Not just brown, singular—
it's a whole spectrum of browns, dark and bright.
mahogany, russet, sepia, umber. One of the smartest ways
to take them is, literally, in handfuls—in brown glóves
that suddenly look wonderful with everything.
On this page and the ones following, they're shown
with dark green, bright red, navy blue, black—
with costumes ranging from day *through* evening.
(With each, the brown gloves seem not only right, but
inevitable—somehow, now, the best possible choice.)
With green (right) : Bright-brown gloves with a green costume,
and these added browns: river otter beret, alligator bag.
The costume, a short-sleeved dress and belted jacket,
in Lesur basket-weave wool; by Samuel Winston.
About $250, at Bonwit Teller; Hudson's; Joseph Magnin.
Gloves in mahogany-brown kidskin (shown also
in close-up below), by André David; $9. Bloomingdale's.
Hat by Sally Victor. Palter DeLiso shoes
at Bonwit Teller. Stockings, a new shade—
Mary Grey's Lucky Penny. Lipstick, Guerlain's Zinnia.
Gold-and-jewelled feather pin, Van Cleef & Arpels.



FRANCES MCLAUGHLIN



FRANCES MCLAUGHLIN

The bright brown glove with . . .

Bright red (above): and suddenly the brown glove seems the smartest thing you could wear with it. Besides the bright red of the suit, the bright brown of the gloves, there's this extra excitement: a red-green-and-brown plaid blouse, its scarf tied over the collarless neckline of the suit jacket. With all this, you'd probably have a brown handbag (as shown), brown shoes (not shown), rather than introduce any further extraneous colour. Suit, in wool jersey; blouse, in wool plaid challis; by Ben Gershel. About $225, Bergdorf Goodman; Marshall Field; I. Magnin. Brown kidskin gloves by Superb; $10. Bergdorf Goodman. Red fez by Emme. Chanel Red lipstick, both pages.

Grey (facing page, centre). New interplay of colours—bright brown gloves with grey and black. Plaid wool coat with a new rounded cut; deeply-set, shorter dolman sleeves—and its own two-piece grey wool flannel dress; by Adele Simpson. Costume, of Stroock wool, about $265, at Altman's; L. S. Ayres. Doeskin-finished lambskin gloves, by Kislav; $25. Best's. Brown hat: Sally Victor. Everything else is black: shoes; Greta handbag.
Navy blue (far right)—and the brown glove's a find for this. Arm's-length coat of Hollander-dyed Canadian beaver; by Fantasia. At Gunther Jaeckel; Wm. H. Block. Worn with it, the same Kislav gloves shown in close-up. Hat by Emme. Palizzio black alligator shoes. NoMend stockings in Honey Bee beige.







The brown glove for evening . . .

With black (right): and somehow, suddenly, it adds up to a look of irreducible elegance. Here you see it with a black crêpe dinner costume—a floor-length sheath with licorice-thin straps; over this, a flowing coat, sleeved to the elbow. Costume, of Avisco rayon and acetate crêpe, by Anna Miller; $265. at Bonwit Teller: Battelstein's. Ten-button gloves in honey-brown doeskin-finished lambskin, by André David. Gold (actually) evening bag. pearl-and-diamond jewellery: S. C. Barnett. Noreen Amber Brown hair rinse.

With bright blue (below): delicious effect-especially as here, with touches of red (this, in the handbag—and hair). Bright-blue satin evening dress, velvet-flowered. By Suzanne Augustine; at Saks Fifth Avenue. Gloves, very long, very soft, in brown doeskin-finished lambskin, by Viola Weinberger. $19, Saks Fifth Avenue. Evins opera pumps. Larkwood stockings—colour, Dry Champagne.

FRANCES MCLAUGHLIN



The brown shoe—newest free lance

Enter, the brown shoe—
and it has the same
magical faculty as
the brown glove:
it looks wonderful
with every colour
in the spectrum.

Right: Olive-brown
opera pump for
afternoon, pretty with
greens, greys. In Loewenstein
suède; grosgrain bow. By
Margaret Jerrold; about $25.
Lord & Taylor; Neiman-
Marcus; Joseph Magnin.

Below: New late-day shoes, in a
new colour—bronze; beautiful
with bright red, bright dark blue,
black. They have smallish
heels, tiny grosgrain bows,
a delicious suggestion of
dancing-school slippers.
By Evins, in Allied kid-
skin; $55. I. Miller.

Directly below: Bright-brown
alligator shoe to wear with
every suit you own—
colour no object; it
could be navy blue,
black, any one of
the season's reds. Pointed
toe, squared throat with a
narrow leather bowknot.
By Palizzio, in Fleming-Joffe
alligator; $43. Lord & Taylor.





RUTLEDGE



CECIL BEATON

THE HONOURABLE JOHN HAY WHITNEY,
U. S. AMBASSADOR TO THE COURT OF ST. JAMES'S, WITH MRS. WHITNEY

PEOPLE ARE TALKING ABOUT...

MR. JOHN HAY WHITNEY, *left,* the second of his family to hold the post of Ambassador to the Court of St. James's, was preceded during Queen Victoria's reign by his grandfather, John Hay. A phenomenally active man, the new ambassador has played football and polo, besides engaging in point-to-point riding and heavyweight boxing. His racing stables are famous. As head of the John Hay Whitney Foundation, he has made genuinely imaginative contributions to American education. (One such: the Foundation's Visiting Professors program, which finances year-long teaching visits to small colleges by eminent retired scholars.) He approaches his present job with the zeal of a Congressional candidate barnstorming the home constituency. A quietly intense woman with a gift for the pleasant, daily arts of living, Mrs. Whitney has already put her signature on Winfield House, the great square Georgian mansion in Regent's Park that is the ambassadorial residence. Into its tall-ceilinged, many-windowed drawing rooms she has brought still more light with flowering chintz and flocks of lamps in plain white shantung shades. Victorian mugs of rose-sprigged china hold nosegays of daisies and snapdragons, and on the walls hang paintings by Van Gogh, Cézanne, Renoir, Manet, Vuillard, and others from the Whitneys' superb collection. (They brought over a quite small group at first, sent back in a hurry for more when they saw the size of the house.) Outside on the terrace, where stone steps lead down into some fifteen acres of private park land, there are further signs of the new occupants: two giant eighteenth-century carved stone eagles, rampant.

PEOPLE ARE TALKING ABOUT . . . The up-rush on pay-TV with the movie-theatre people suddenly getting their licks in. . . . The musical intelligence, virtuosity, and brilliant phrasing of the Hungarian pianist, Gyorgy Cziffra, playing Liszt's *Piano Concerto No. 1* on the record Angel made in Paris, after Cziffra had walked for ten days out of Hungary. . . . Vladimir Nabokov's *Lolita,* printed but banned in France, yet legally imported into this country but not into England; it is a switch on the Henry James motif of the bored European and the American innocent. . . . The kinetic delight of watching Jo Jones beating out a barehanded jazz solo on drums (Look, Ma, no sticks).

PEOPLE ARE TALKING ABOUT . . . The "Free Standing Painting," an imaginative use of painting and steel sheets by Joan Junyer which has been on view in the garden of the Museum of Modern Art in New York. . . . The fun of *The Green Man,* a British movie with Alastair Sim. . . . *The Thing Desired* by Lalage Pulvertaft who has written a novel that investigates both the way people can hoax themselves and the cunning ways of breakdown, along with a necessary detour into the toughness of child genius. . . . The sea-glass collectors who roam the beaches for washed-up bits of bottles, worn by the tides to round-edged, frosted fragments of pink and blue and beautiful greens.

PEOPLE ARE TALKING ABOUT . . . The single word for people who listen in parks to summer music without paying: freebees. . . . Collectors who take small paintings along with them on their travels to place, like family photographs, in hotel rooms. . . . Two-walled drinking glasses with one plastic tumbler suspended in another, creating an air space vacuum and thereby eliminating in turn the need for coasters to absorb the drip. . . . The number of young cooks who pour a spoonful or so of whisky into tired soup.

PEOPLE ARE TALKING ABOUT . . . The fashion among book reviewers of using the word "corpus" when they mean body of work. . . . The enduring campaign of England's *Architectural Review* against what it calls "subtopia," the encroaching suburbs with their ugliness and utilitarianism. . . . Dormiphonics, the business of learning from tapes or records while sleeping.

PEOPLE ARE TALKING ABOUT . . . The drug companies trying to produce enough vaccine to fight Far Eastern influenza. . . . The movie, *The Pride and the Passion,* which in its own way is an epic study of the logistics of moving a monstrous gun across Spain, or as someone said, "a Spanish *War and Peace* without genius and snow." . . . The swelling sales of drawings now that the prices of paintings of certain periods and masters have risen enormously. . . . *Tiberius: The Resentful Caesar* by Gregorio Marañón whose book, medical and malicious, is like the gossip of a brilliant doctor talking about a famous patient, with excursions into the balled up genealogy of the Julian and Claudian families to explain why Tiberius bottled himself in Capri with his resentments rather than with vices, the "myths" of which have provided a livelihood for so many Italian guides.

FRANCES MCLAUGHLIN

EMLYN WILLIAMS AS DYLAN THOMAS IN "A BOY GROWING UP"

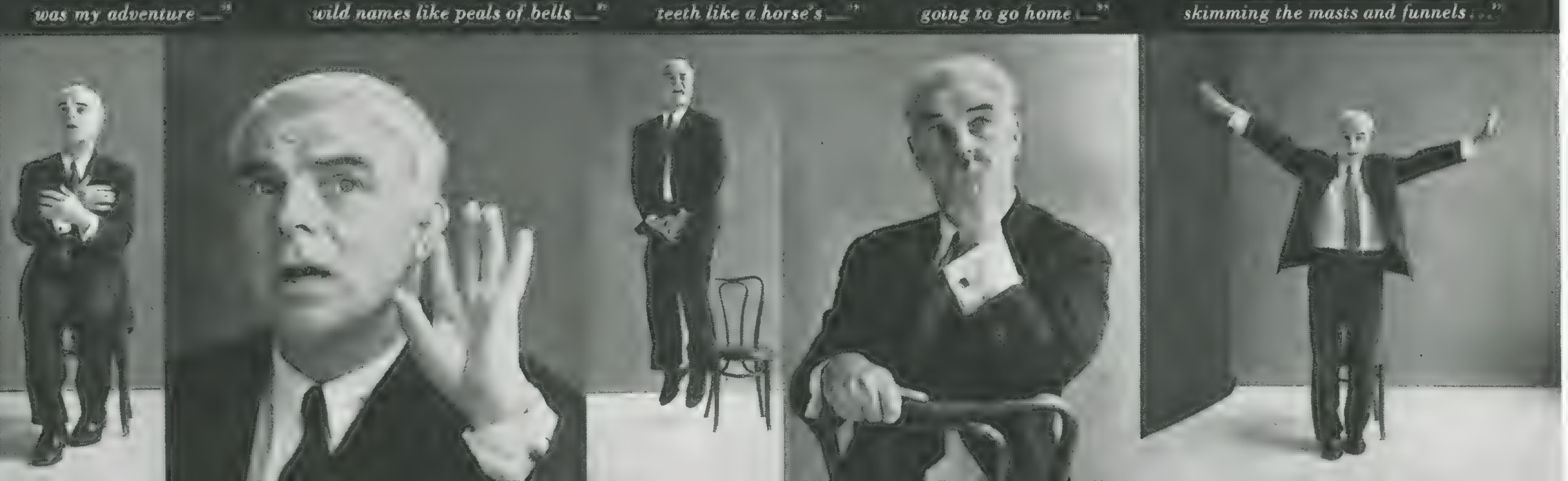
"Me, myself, in the exact middle of a living story, and my body was my adventure ..."

"Outside my town, a strange and mountained Wales, with wild names like peals of bells ..."

"Bouncing up and down, with a fixed smile from very large teeth like a horse's ..."

"I was staring him out: as soon as he lost his temper, I was going to go home ..."

"I can fly! Over the dockyards, skimming the masts and funnels ..."



ADVANCE NOTICE

Here are a few of the riches
of the new season in plays, books,
and art exhibitions.
More sugarplums in future issues.

DYLAN THOMAS SEASON: The genius of Dylan Thomas, the Welsh poet who died November 9, 1953, will rush through two plays and a book this fall. (Note: Vogue, the first to publish Dylan Thomas in this country, printed his *Holiday Memory* July 15, 1947.)

EMLYN WILLIAMS, *left*, a silvery-haired Welshman with cobalt blue eyes, has loomed from the prose writings of Thomas a full-cloth entertainment, *A Boy Growing Up*. He is the only actor in it, his single prop, a chair; in his hand he holds a sheaf of foolscap and in his head the life of a dead poet. After an October fortnight in New York, Mr. Williams will go on the road. "UNDER MILK WOOD," a Play for Voices, *below, left*. This play by Thomas has no plot and no hero. A narrator calls into existence the villagers of Llareggub, awakening them from the "bible-black night" into a morning all singing. Blind Captain Cat aloft on his balcony muses over a life "sardined with women"; Polly Garter, joyously prolific, sings of "Willy Wee who is dead, dead, dead." Like an orchestra in full song in which each instrument has its brief, vibrant passage, over fifty characters appear. This diverse, earthy, universal lot have one gift in common, one they share with Thomas: a wonder of words.

CAITLIN THOMAS, *below right*. In her new book, *Leftover Life to Kill* (to be published by Atlantic-Little Brown), the Irish widow of Thomas disgorges her tortured grief, fascinating and horrifying in its lengthy discontrol. Although the book rages with the spirit of Thomas, it shows how fiercely independent Mrs. Thomas is in her continuing jealous and unequal competition with him. Through the pages comes the cry of an anguished woman thrashing about, bitterly attacking friends and enemies, refusing either comfort or courage.



Mondrian box



Jack Kerouac



Sybil Connolly



Shahn "Owl"

OPEN SEASON: Four of the varied new attractions THE MONDRIAN BOX in which the great Dutch painter used to keep his paint tubes and turpentine in his New York studio looks like late Mondrian paintings, some of which will be seen in the enormous new exhibition of Piet Mondrian's work in October at the Guggenheim Museum. The exhibition's major front, however, will be on the less familiar paintings from 1907 to 1917.

JACK KEROUAC is the author of *On the Road*, which Viking will publish this month with strong hopes for this novel in which the favoured adjectives are beat, mad, crazy, bleak, and in which everyone is young, rootless, and drives around all over the country in a succession of oddball cars; many critics will find themselves helplessly mentioning Thomas Wolfe and Ernest Hemingway, whose styles are confusedly mixed into something called Kerouac, a style that is young, mad, bleak, and beat.

SYBIL CONNOLLY, Ireland's foremost designer, who has a deceptively soft voice and a manner of inspired calm, will do her first stage-clothes assignment for the Thomas Phipps play, *Four Winds*, in which Ann Todd will be the October star in the rôle of a massively rich heiress.

BEN SHAHN'S "OWL" is only one of the illustrations in the new book on Shahn by James Thrall Soby. On the other hand, Shahn is the author of *The Shape of Content*, a group of lectures given a year ago at Harvard, in which he speaks of the arts with the graphic lucidity of his own pen-and-ink drawings.

"Under Milk Wood"



Caitlin Thomas



JOHN DEAKIN



PARIS QUICK REPORT

Here begins
the first chapter in Vogue's
Paris Collections story.
A 25-page report follows
in the September 15 issue.

DIOR EXTREMES

TH CENTURY EXPOSURE *This is one of a series of close-waisted dinner and evening dresses, cut to a new degree of décolletage— among the Dior sensations. This one, of black faille, black roses. In America at Lord & Taylor; Neiman-Marcus; I. Magnin.*

1920's FIGURE MASKING *This is the essence of the Dior unwaisted look. Here, in brown wool tweed, worn with a feather bowl hat. Dress and hat: in America at Henri Bendel; Marshall Field; I. Magnin.*





The Dior opening, sketched by Bouché. Standing at left, the directrice, Madame Luling, announcing the models.

PARIS Collections Summary

by

JESSICA DAVES

The most experienced fashion eyes in the world were focused on a dozen or so couture houses in Paris three weeks ago. They saw Castillo's round-hipped dresses under his fluffy soufflé mohair coat; watched Chanel intensify the Chanel look, invent a new kind of walking ease in her tweed suit skirts. And they saw with interested surprise the Dior emphasis on the chemise dress—highly subtle, with new intricate cuts and a new sophistication, but in essence, a chemise line that bypassed the waist, masked the contour of the body. For day, he showed also some narrow, closely belted dresses; some full-skirted basque-top dresses; some young straight jacket suits with pleated skirts; some blousing dresses that managed to retain a narrow line. But if his day-line most often was concealment, not so the evening- and late-day-line—these were the clothes that made the human body a part of an excitingly beautiful design. And in every Paris collection there are examples of both these kinds of clothes. In some, the "*ignore-the-body*" idea includes all but a very few models. In others, the "*for-the-body*" designs are the collection theme. We think that women will want to experiment in both kinds: clothes which become a part of the wearer, and in which she can move and live in 1957; and clothes that are a walking (where walking is possible) statement of the designers' abstract ideas.

At Balmain: a new coat-line, sleeves cut in one with the stole-like back of the coat, another of the variations of soft bulk at the top that appear in several collections. Balmain's feeling for luxury runs strongly throughout. The suit of broadtail fur, immaculately tailored and worn with a white silk shirt; a broadtail sweater-blouse worn with a chiffon skirt—black over white chiffon; the enormous skirt of white ermine with black velvet top; the pale-green, loose overblouse top brilliantly embroidered and worn with a narrow-trained skirt; the dress called "Hesperides," of sinuous lamé, making the wearer look like a golden serpent gliding down the runway; the series of brocade, trained dresses, calmly buttoned at the back like pinafores—all these give a sense of opulence to Balmain's presentation not exceeded in the Paris collections.

Madeleine de Rauch has a series of subtle olive tones, her famous beiges and off-camel colours, some of the

DIOR

In the Maison Dior, there is again this season the superb production that since 1947 has made Dior's name synonymous with Paris couture (even in crossword puzzles!). In this new collection, Mr. Dior presents both facets of his brilliant talent: one, his painter-architect mastery of abstract design; the other, his gift for making women look completely feminine (the basis of his great success in 1947). The new collection is one of extremes—of insistently unfitted dresses, coats, suits; of insistently fitted torso, with a waistline neater than an ant's, with skirts blowing in a little cloud. And throughout, there is the unflagging professional perfection that explains, in part, the continuing Dior eminence. Special delights: a calm, straight, black day-coat with a sable-lined, stand-up collar; a bold little checked suit with short, straight jacket and flat-pleated skirt; a violet velvet, long-sleeved evening dress; a glittering, sable-lined evening tailleur, like an arrow of light; a dark green lace dinner dress. . . .
Opposite: *Dior pale-beige tweed dress with close top, and new wide cartridge-pleated skirt. Dior hat of the same tweed wreathed in little beige-to-brown ostrich tips. Dress and hat in America at Henri Bendel; I. Magnin.*

PHOTOGRAPHED IN THE LUXEMBOURG GARDENS, BY WILLIAM KLEIN





Backstage at the Lanvin-Castillo opening, with Mr. Castillo, at centre, supervising the proceedings.

PARIS *continued*

best "little black dresses" in Paris. A moire dinner dress with a white top, black skirt is long, sleeved, and dramatic.

The signature of Lanvin-Castillo is found in the first six costumes to appear in the collection—a soft volume of coats (the volume is in the cut, the softness and lightness of the English soufflé mohair) under which was a series of delightful little dresses which keep the body slim yet rounded, against the background of the coat.

Castillo's short and long evening dresses follow the same rounded, feminine look, but there is also a series of nonchalant, jacketed dress costumes, mostly yellow and gold brocades. Full evening clothes are, as usual in this house, quite glorious. The apricots and golden colours that have interested Castillo for the past two seasons are here again, punctuated by many blues, by embroidered satins, by pale brocades, but, contrary to the rest of Paris, by very little black.

Young Guy Laroche who showed his first collection last February has shown an even better one this season. His clothes are obviously designed for the young; and just as obviously will be tried by women of every age. Everything here is easy in line; easy to wear; his little beret pushed back of bangs and finished with a flat wide bow in front is one of the most becoming hats in Paris. His colours are again centred on apricot, yellows, beiges; the skirts a little longer than in his first collection.

At Patou, the familiar unfitted suit jackets with narrow and pleated skirts; narrow, black late-day dresses with apron fronts; a new three-quarters coat costume of black moire, the coat fur-lined. Patou's lamé short evening dresses are among the prettiest in Paris, which is full of short lamé evening dresses. One of the enchanting dinner dresses, "Goyescas," an ankle-length black satin skirt, a black point d'esprit bodice studded with glitter, giving enchanting airy volume at the shoulders.

Dessès, who probably makes more chiffon evening dresses for clients than does any other Paris house, has two especial beauties; one of white, one of clear yellow.

At Grès, her white jersey dress, 1957 variation, is pleated instead of draped, and is again as beautiful an evening dress as anyone could wear. For day, here, soft shoulder width in narrow folds draped to the waist.

In this season's Chanel tweed suits, one of the prettiest is dark blue with a short jacket held narrowly to the body and with a new invention for walking-ease—a pleat

LANVIN-CASTILLO

The collection of Lanvin-Castillo is singularly free from any period or geographic influence: the clothes are made here and now, to wear here and now, and to make the wearer feel at ease, look soignée, and to give a definite line at the same time. This new line of Castillo's recognizes that a woman has hips, and emphasizes the idea a little; it makes the torso desirably smooth, it neither exaggerates nor ignores the bosom.

Opposite: *One of the six coat and dress costumes which opened the Lanvin-Castillo collection: the coat, of fluffy "soufflé mohair"—a fabric of mohair, wool, and nylon—checked off in squares, and worn over a fitted, slightly hippy grey dress. Coat in America at Henri Bendel.*





Sketched at the Chanel opening, with Mademoiselle Chanel in her customary opening spot: out of sight on the stairway.

PARIS *continued*

that begins at the waist, falls straight without disturbing the neat line. Inside the pleat is a pocket—as much for wearing the hand in (for gaminerie) as for a handkerchief and taxi change. There are boldly checked pink and black tweeds; oatmeal tweeds with brass buttons. Almost all the sleeves are three-quarters; almost all the coats are straight—sometimes belted, sometimes with leather lapels. Some of the suits are worn with Breton hats of the same tweed as the suit, pushed to the back of the head. There are, of course, lace evening dresses—but since this is Chanel, none is long, none pretentious. The triumph of Chanel's after-dark clothes is in that particularly-Chanel domain—throwaway nonchalance in the use of extravagant fabrics (the same nonchalance which many years ago startled the fashion world with her wearing of superb pearls and real jewels with cashmere sweater and skirt). Her throwaway this season is in lamé or gold-embroidered brochés, made in little dresses or in dinner suits lined with pink jersey and edged with gold galloon braid.

Chanel's lengths are such that one does not notice where the skirt ends—which means that the length is perfect. And the great Chanel jewels which sparkle on almost every costume in the collection are, as usual, wonderful fakes of her own real things. We have yet to see copied, however, her fabulous pillboxes made of great topaz stones hollowed-out.

At Griffe one sees a "client's" collection of gentle clothes in the Parisian couture manner—intricately cut for a deceptively simple appearance; unfitted suits; many long coat costumes; a Roman-candle show of glitter at night.

At Heim, his longish belted tweed jackets and skirts are worn often under fur-lined tweed coats—a particularly good one is collarless, lined in raccoon, and made of nut-brown tweed. The evening dresses here reach a point of drama in an enormous red cut velvet dress with long sleeves and a square décolletage.

At Ricci, late-day dresses in a variety of black fabrics —one a black chiffon dress printed with black roses in a voluminous, tightly-belted, long-sleeved dress which gives an impression of a woman walking in rose-printed shadow. A new coat-line at Ricci is a drawstring collarless coat, usually of tweed, and worn over a trompe-l'œil dress that seems to have a tweed skirt opening over an off-white jersey shirtwaist dress.

In September 15 Vogue, a complete Collections report —twenty-five pages of photographs and sketches.

CHANEL

The influence of Chanel since her reopening four seasons ago has been an obvious one in America, a less obvious, but extremely strong one in Paris. It is Chanel's premise that respect for the individual should dominate design; that clothes must be more important on the woman than on the designers' drawing boards. Perhaps more than anyone else, she has maintained this premise through her long and fantastically successful life, not only as an inventive designer, but as a maker of movable, wearable, and alluring clothes. And it is this premise, as much as the actual Chanel look, that reassures American women and has made a generation to which she was a myth welcome her happily into their lives. This is the extraordinary, modern contribution to the world of fashion made by a woman who has remained young and modern since 1919. This year she has the famous Neiman-Marcus award, tells us that she will be in Dallas early in September to receive it.

Opposite: *One of Chanel's boldly checked tweed suits, this, in pink and black, with a tweed bag, a tweed Breton worn back on the head. Here, photographed in the cab of the only woman horse-cab driver left in Paris—a legendary figure. The suit, in America at Henri Bendel; Wanamaker's, Phila.; Neiman-Marcus; I. Magnin.*

WILLIAM KLEIN



August in Paris

By Art Buchwald

Every country has certain cherished traditions that it will fight to the death to preserve. In America it's mother and the five-day week. In Britain it's the four o'clock tea break and the country week end, and in France it's the two-hour lunch and the month of August.

In France, August is not just a month, it's a way of life. Traditionally it is the favoured time for a Frenchman to take his vacation. Even if it isn't his favoured time he takes it anyway. He really doesn't have a choice, for almost all factories, offices, stores, government departments, restaurants, and black market money-changers shut down in August for what is laughingly called the "fermeture annuelle."

And if the month of August is cherished by the French, it is worshipped by the Parisians. In Paris the bustling French capital becomes a ghost town—so quiet you can hear a soufflé drop. On July thirty-first storekeepers slam down their iron shutters in glee; electricians, plumbers, and garagemen pack in their tools; and butchers, bakers, and traffic-jam makers start the mass exodus to the country, where they remain until the first of September.

The only ones left in Paris during August are camera-toting tourists, men and women of the fashion world, and skeleton crews who stay on at the major hotels explaining patiently to the guests why it's impossible for anything to be done in August.

Paris is so empty of Parisians in August that sometimes you have to go as much as thirty miles out of town before you can hear French being spoken.

Even the cab drivers find it hard to stay in Paris in August. A few taxis try to stick it out for the month, but if they take a fare to a railroad station they usually can't stand to see him leave, so they lock up the taxi and get on the train themselves.

It is to the credit of the French that they keep open during August the Louvre, the Eiffel Tower and the Arch of Triumph. The Seine also stays open during the month, though the Right and Left Banks are closed tighter than a drum.

The streets of Paris, jammed for eleven months of the year with every kind of vehicle, are as empty as wheat fields during August, and insurance rates for pedestrians dip noticeably. There are even a few pedestrians who prefer to spend their vacation in Paris just crossing and recrossing the boulevards to enjoy the feeling of not being run down by their fellow Frenchmen.

There are also a few drivers who remain in Paris in August. These are usually Frenchmen who can never find a parking place during the other months and want to take advantage of all the empty space that has been left behind.

One might think that with everyone leaving Paris at once there would be a shortage of doctors, dentists, and veterinarians. There is. If someone gets sick in August he is usually sent to Brussels, or in an emergency to Deauville, where he can receive medical treatment in a matter of days. The doctors in Paris have a theory that anything you could possibly catch in August isn't really worth staying around to treat anyway.

The only business operating at full blast in Paris during this tranquil month is the fashion industry. For some reason the great Paris couturiers have chosen the month of August to introduce their winter collections. Therefore it's easier to buy a $1,000 dress at Pierre Balmain than it is to get a shirt laundered at the Hotel George V.

There has been a lot of thinking behind the couturiers' choosing August as the month to show their clothes. For one thing, in case of a revolution in the design of women's dresses (and almost every year there is a revolution of one sort or another), there are very few Frenchmen around to cause any trouble.

When Christian Dior lowered skirts one August, and when he tried to do away with the bosom in another, there were cries of "To the guillotine!" raised throughout the town. But when it came to storming his headquarters on the exclusive Avenue Matignon, the French could raise only a handful of men, who were easily repulsed by Mr. Dior and five of his stronger mannequins.

The French have a saying, "Don't try to burn down the Bastille in August." Nobody knows what the hell it means.

EDITOR'S NOTE: *Art Buchwald's buoyant, rakish heresy about Paris, people—especially "names," and indeed almost any aspect of the cosmos that comes to his faintly caustic eye, has for the past five years filled an exuberant three-a-week column in the New York* Herald Tribune *and a similar spot, for almost ten years, in the Paris* Trib. *He is also the author of three books,* Paris After Dark, Art Buchwald's Paris, *and* Brave Coward, *a collection of essays including one memorable discussion of the "six-minute Louvre."*

A PERSON OF IMPORTANCE

A Short Story by Edith Templeton

EDITOR'S NOTE: *Edith Templeton is the author of the recent book,* The Surprise of Cremona, *which runs like a scenic railway through six North Italian cities. On the way, she comments on art, inn-keeping, and history, noting, among other matters, that Napoleon's widow "had the sentimentality of a seamstress and the taste of a maidservant." Mrs. Templeton probes provincialism with urbanity and writes with the joyous security of an attractive woman. She was born in Prague into a vast, many-branched family whom she has called "an embittered, impassioned lot of eccentrics" and spent part of her castled childhood with her grandfather who threw out her English governess "because he discovered she made me say prayers in Latin although he paid her to speak English to me." A great traveller, she lives with her small son and her husband, a heart specialist who was physician to the King of Nepal.*

"What's wrong with the tongue?" asked my mother.

"I've seen better in my time," said the cook.

"We all of us have seen better in our time," remarked my mother. "That's only a matter of living long enough—but that's neither here nor there. Boil it plain and be done with it."

"How can I boil it plain, seeing the way it is, like a bunch of old string, madam? A good red wine sauce, that's what's wanted."

"What do you mean, that's what's wanted? You mean that's what you want," said my mother. A silence fell during which the cook maintained her calm scowl while my mother kept on tapping with her nail file against the dressing table. At last she said, "Always running up ridiculous expenses. First wine sauce and then, what next?"

"I can't take the blame for that, madam. One thing leads to another as they say and seeing that madam saw fit to order that tongue without I being told about it and never even set eyes on it, it's not my fault that a rotten tongue can't stand on its own feet and must be dressed up with wine. If madam worries about the expense, it would have been cheaper not to buy that tongue at all. But once you put your foot on the wrong path . . ."

"Oh, for heaven's sake, leave me alone with your moralizing," exclaimed my mother. "Do you think I've got nothing else to do but listen all day long to your drivel about your cooking? And why do you come here at all to ask me about it, when you know already what you are going to do? Get out of my sight and do what you want. But get out."

After the cook had left, my mother continued to file her nails with a great devotion to her task and I too kept quiet. Scenes like the one I had just witnessed were frequent occurrences in our house, and I fell to wondering, as I had done so often before, why things continued as they were. I knew that my mother put up with the cook's forcefulness because the cook was excellent in her work. But what I never could make out was why the cook put up with my mother. Whenever she saved a meal and smoothed out what might have been a culinary disaster, all the reward she got was a scream of "Get out of my sight," from Mama.

The tongue with the sauce was served for luncheon on the following day and it was good, but it had ceased to be important because the only guest we had was a person of no importance at all. She was a young woman who had come to present herself for the purpose of going for walks with me and to talk conversational French while doing so. She had superb credentials, some of them from the houses of the nobility, and she had been recommended to us through the usual devious and complex chain of friends telling friends.

I could see she was of a better class than other governesses I had had before because, when offered a second helping, she did not preen herself nor did she hesitate demurely. She simply said, "Yes, thank you," and, "I'd love another piece."

My mother seemed pleased with her too because the governess readily joined her in what I used to call "playing Lords and Ladies," that is, talking of various aristocratic admirers she had had in the old days and tracing their family connections. By the time we had finished the apricot dumplings, it was agreed upon which days in the week she would take up her duties. She was not free every day because she was also looking after the Italian Ambassador's daughters. And my mother approved her suggestion that on rainy days I would be taught how to make marbled paper—while talking French all the time, of course. My mother rose to retire for her afternoon rest; I saw my new governess to the hall and bade her good-bye while the parlourmaid brought her coat and hat.

About half an hour later I had to get ready for my piano lesson, and I was on my way to the drawing room carrying a sheaf of music when I came upon our cook in the hall. I don't know if she had been standing there already for some time, or if she had just come in, because she always moved in felt slippers in a silent way, alarmingly silent, considering what a big, powerful woman she was.

She was standing in a corner by a group of evergreen plants which grew in bronze vessels and majolica tubs, and the light falling through the glass door leading to the drawing room fell on her face and made it seem livid, with the black moles standing out sharply and the thick black eyebrows as though drawn in with a heavy smudged brush. I was used to these sudden silent appearances and yet I was startled.

Now it used to be the rule in most households that flowers were looked after and arranged *(Continued on page 271)*



PARACHUTING FOR FUN

On windlessly clear mornings around seven, cars and planes full of young people with coveralls, helmets, and parachutes converge on airfields all around the country for a day's jumping. Such a group met recently at Woodbury, Connecticut, where Miss Rose Polk, *left*, who was graduated last June from Radcliffe, was photographed making her third spot jump. Aloft at 2,300 feet where cold winds rushed through the doorless black and orange Cessna 182, she peered at the yellow streamer flown over the target, a great white X on the green, sun-drenched field below. Wearing helmet, chin strap, laced boots, and a pink jump suit, she had harnessed herself into an orange-and-white striped back chute and a safety front chute. After the jumpmaster gave his signal—"spread, arch, count, go"—she swooped into mid-air with both hands braced against the wing strut. Then, spread-eagled with arched back, she let go, plunging at 75 m.p.h. While falling, she relentlessly counted out four long seconds. At the fifth second, *below*, the plane's static line had fully released the billowing ninety-yard canopy. She hit the ground in ninety-five seconds.

Miss Polk, the first girl in the Cambridge Parachute Club (fifteen Harvard men—"All Hemingway characters," she said), caught jump fever after seeing the movie, *Decision Before Dawn*. Parachuting for her is "a great lonely moment in space." After mastering the spot jump she may become a free-fall sky diver like the pilot, Jacques Istel, founder and president of Parachutes, Inc., and the jumpmaster, Lewis Sanborn, who have been members of the U.S. Parachuting Team, and wear stitched to their white coveralls the American flag.

ORMOND GIGLI



Of the 600-odd U. S. sports' parachutists, many belong to college clubs which buy the jump outfits at about $550. Entrance fee, $50; jumps, $5 to $10. Here, a group picnics in the wing shade of Istel's Cessna 182, at Woodbury, Connecticut.
Left to right: J. Lawrence Pond, Williams; George Flinn, Yale; *standing,* Richard Tomkins, Harvard; Michael Jones, Princeton; Jacques Istel, Princeton, class of 1949; Rose Polk; Dady Vahkaria, Harvard; Stuart Rose, Amherst; David Burnham, Harvard, class of 1957.



Ground practice: exit from aircraft

Basic position: spread-eagled, back arched



Jumpmaster Lewis Sanborn with June Cuddeback before her first jump.





Eni

The extravagant tweed

ALL-DAY COAT PLAN

Apt to bring on the first day
of coat-weather—fast: the new amounts
of coat here, the two new kinds of chic.
Left: Town-travel-country coat
with a new amount of fullness—
a full circle, really full, to the
seven-eighths length; the all-day tweed,
in a well-balanced shade of green that
a woman's not likely to see every day.
By Monte-Sano & Pruzan, of Rodier wool.
Lord & Taylor; Hutzler's; L. S. Ayres.
Right: The shape that's giving women back
their figures—in a coat with a new amount
of skirt. The red here: part of a
new city chic for a wardrobe
hinged on either black or brown.
A Sophie Original. Wool coat, and
Tatiana hat, from Saks Fifth Avenue.



PLAID PLANNING:

off into the blue(s)

Right: A spiral of blues—higher, higher, and higher shadings, till the logical conclusion is green. In the clipped-wings department: the cut-back cut of both dress and coat. David Crystal costume (dress, about $55; coat, about $75) in Lawford woollens. Bergdorf Goodman; Julius Garfinckel; Rich's; Halle Bros.; Hudson's; Blum's, Chicago; Neiman-Marcus; I. Magnin. Emme hat. Van Raalte stockings. Evins shoes.
For shops in other cities, see page 266.

CITY PLANNING:

a blue plum

Left: A coat that doesn't rush to get its message across: even its colour is a beautiful languid blue. It simply ovals along—there's a new shawled effect to the silhouette—nine city days out of ten. Handelsman & Raiffe coat, in Forstmann wool, about $145. Lord & Taylor; Frost Bros.; The Broadway. Sally Victor hat.

FRANCES MCLAUGHLIN





Beauty treatment—and a hat

Left: Really two beauty treatments here, both quick to apply. The hat is a velvety gloss of colour, and a case of putting winter print where it can be especially beautifying—angled against the cheek. Making, and keeping, the lips beautiful: the new Treatment Lipstick from Charles of the Ritz. Its uniqueness is an acid base, supplementing the skin's natural self-protective acids. (More about this; its colour treats, page 134.) Verdura jewellery. Side-draped panne beret, from Mr. John. Also, at Woodward & Lothrop; Sakowitz; I. Magnin.

Beauty treatment—new figure of a dress

Right: Same hat and a whole new close-figured way of interpreting the beauty potential of a black rayon crêpe dress. As it stands here—leaning lightly on a tall belt—the flowered hat (and furs) would put it well on the south side of five o'clock; under a tailored town coat. it could start early. Dress by Estevez. about $65. Miss Bergdorf of Bergdorf Goodman; Sakowitz; Joseph Magnin.



Black mink
elegance–
count the
ways



Adding a new dark elegance to fashion this year: the presence of black mink —mink dyed to the gleaming blackness of a raven's wing. It can appear as a whole coat—or a coat's revers; as a magnificent cape (see opposite), or, trapped in smaller quantities—as on this page and the two pages following. *Facing page:* Two layers of black mink—made into a double cape that folds the arms warmly between the upper and lower tiers, draws up closely around the throat. The cape, of black-dyed mink worked in broad horizontal bands, is part of a collection done by the brilliant Italian designer, Capucci, for David Furs. Gold and diamond jewellery from Van Cleef & Arpels. *This page:* A fitted coat that's dashed with black-mink at collar and cuffs—and can go from lunch-time to late day without turning a mink hair. Coat in black wool tweed, flap-pocketed; the mink, black-dyed; by Ben Zuckerman. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Lilly Daché hat. Handbag by Lederer. Crystal box: Nesle.





Black mink elegance

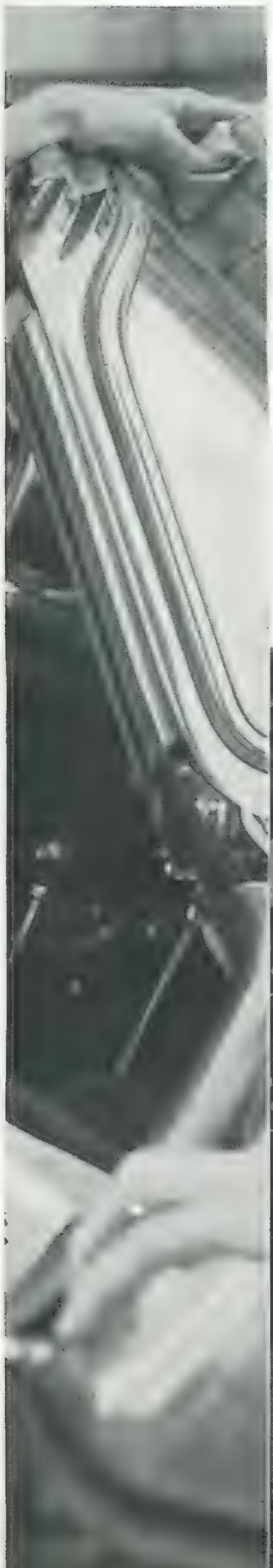
continued

Facing page: Writing some good fashion-tidings—ink-black mink, ink-blue tweed. Black mink makes a sweep of collar on the fitted jacket; underneath, there's a square-necked sheath, almost (but not quite) sleeveless. Costume, in navy-blue Rodier wool tweed, black-dyed mink, by Harvey Berin. Alligator bag. Both: Bergdorf Goodman. Costume, also Wanamaker's, Phila.; Woodward & Lothrop. Hat: Lilly Daché.
Right, above: Black mink collar—like a small crossed-over tippet—on a black sheer wool costume for days, even late-days, in town. Under the chopped jacket is a sheath with V-neck and cap sleeves. Costume, in Forstmann wool, black-dyed mink, by Adele Simpson; about $250. Mink hat by Christian Dior-New York. Both: Henri Bendel. Costume. also at Joseph Magnin.
Directly right: Late-day suit of black jersey, with black mink providing, handsomely, the revers of a shortish jacket. Jacket and skirt in black French worsted jersey; rayon matte jersey blouse, softly draped. Costume by Marquise; at Altman's and Montaldo's.
Furniture, both pages: in white leather, by Widdicomb Furniture, Inc.



Re fur: three new ways to be an individualist





For a woman speculating on taking a fur into her wardrobe, three furs here; any one could give her the most dashingly individual look of the year. *Left:* Re mink—understated patch-pocket coat with a white flannel dress designed to go under it like a beautiful lining. It might have been a simple, covered white silk evening dress: the idea's the same. Coat of "Lutetia," Emba natural gunmetal mutation mink, from Ritter Bros.; also at Holt Renfrew of Canada. B.H. Wragge dress in Hockanum wool, $70. Bonwit Teller. Re cars: here, one of the great individualists—the Mercedes-Benz 300 SL Roadster. *Right:* Overblouse of natural white Indian lamb—and if it looks familiar, it may well be: this is the latest Dior take-off on the famous Dior leopard overblouse from his Collection last spring. Possibilities of this one: as shown, with a black day skirt; or slipped under a silk coat of an evening. Bonwit Teller; I. Magnin. Hat, by Christian Dior-New York —a skyscraper of smooth black felt: Bonwit Teller. *Below:* A new Argentine broadtail suit-shirt that owns its own suit, and a dozen looks besides (as a house-shirt, over slim pants; as a dinner shirt; or, as a suit-jacket another day). A new Hammer Brand softening process called Lammoiré has made the fur this variable. Anna Miller suit, including a slim skirt and cardigan jacket of black Forstmann worsted. Saks Fifth Avenue; Giddings. Emme hat.









The youngest Diors

THREE FROM
A SPECIAL COLLECTION
DESIGNED FOR JUNIORS

New and good reason for being young,
or having a young figure: these clothes
designed especially by Christian Dior
for David Crystal to make, in junior sizes.
The total collection includes something like
twenty designs, all with unmistakable
Dior marks, including—and especially—charm.
Left: Young Dior costume in beige Shetland
worsted, with standoffish collar, a jacket
that follows, rather than fits, the waist.
More jeunesse: a velvet bow. About $145.
Handbag at Bergdorf Goodman. Johansen shoes.
Above: Young Dior day dress in soft
sapphire-blue basket-weave wool, that could be
a junior's best understatement of the
season. About $100. Hats, this page,
John Frederics Charmers at Bergdorf Goodman.
Right: Young Dior dinner dress of pale
frost-blue poult-de-soie, to take a young
woman to a party as prettily packaged as
a Paris bonbon. Tying the package:
long ribbon streamers, a flowered bow.
About $145. Eisenberg drop rhinestone earrings,
Delman pumps: Bergdorf Goodman.
All clothes at Miss Bergdorf of
Bergdorf Goodman; Julius Garfinckel;
Neiman-Marcus; I. Magnin.

RUTLEDGE



Young wardrobe in action— plotted in town



To dinner:
soft black crêpe dress

Arriving in a new junior-size car:
a wool tweed dress



Shown here, on location in New York: a junior-size wardrobe for a four-part day in the life of a young woman, or a young-figured one. Any of these clothes could be worn right now, at the drop of a leaf; could slip easily into a coat, later. All of the wardrobe, by Lanz. *Left:* Lunch in town, and a new way to get there—the Vauxhall, a British car that's also junior-sized, and the first expatriate car sponsored by General Motors. The dress is tailored wool tweed in black and brown, buttoned and belted in black leather; $40. Orange velours pillbox, by Elizabeth. *Above:* Dinner at the Casanova, where violins and a "chariot of hors d'oeuvres" are special. Good at almost any restaurant one could name: the dress, a bare-ish shift of black rayon crêpe with bow-tied waist, softly shirred skirt. $30.

On the town:
Paisley-printed velveteen



Black costume suit,
here in a city garden

Above: Photographed in the garden adjoining the headquarters of the Spence-Chapin Adoption Service (and used for committee meetings when the weather's fine) : this costume suit of black wool-and-nylon broadcloth, comprised of a slender dress, a gently fitted jacket with lowered collar, little tie. $80, of Milliken fabric. Black cloche, by Amy. Pillow muff of African leopard, by Winter Furs. *Left:* The location here, the Palladium on what might be a Wednesday night, when cha-cha contests run rampant. The dress is as gay as the music: Paisley-printed Onondaga velveteen, pink and red. $50. The red satin shoes by Confettis. *All clothes* (in junior sizes), the hats, and muff: at Bonwit Teller; clothes, also at Hutzler's; L. S. Ayres; Neiman-Marcus. For shops in other cities, turn to page 268.

KAZAN



Shadow with substance:

foundation of the shape



Waistlines—these, for instance—
hold the centre of interest
of the newest of the new American fashions.
Left: All-in-one with a ribbon belt
of a new elasticized velvet.
The idea: not to cinch the waist
but to mark the spot where
a taller-looking torso begins now.
By Lily of France, of black
nylon lace and elastic. $28.
Bergdorf Goodman;
J. P. Allen; I. Magnin.
Right: A stretch (and not just
of the imagination) for a shape of dress
that identifies the waist, brims over
the hips. Not an abrupt line anywhere,
here, and *double* décolletage:
at the front; at the back—to the waist.
By Character; black Chantilly lace
and light silk elastic, the lace
lined in bisque crêpe de Chine.
$90. Saks Fifth Avenue;
Hutzler's; Neiman-Marcus.

PENN



16 September additions to Vogue's Pattern Collection

of over 800 available designs



VOGUE PATTERN 9285

COAT (Left):
VOGUE PATTERN S-4824

PRIGENT

Date-lined September 1, this "collection" of clothes to make is part of a perpetual-motion plan by which Vogue patterns are kept up-to-date, tipped to the very moment of fashion. New designs are added on a regular twice-a-month basis almost every month of the year. On the other side of the cloth is the discard system, a major weeding-out done four times a year to eliminate patterns that have seen their day. Result: what's out is out; what's in is *in*.

The grand design: putting the news into sewing machines. A radical change set off in Paris, for example, would have its American pattern-form in a matter of weeks. The year around, in Paris and New York, staff designers adapt the best of fashion-thinking to workable patterns. "Workable," by our definition, means clear. Every pattern in Vogue's basic file, which consists of more than eight hundred designs, is now both printed and punched with marking holes to make it immediately practical for women with a bare minimum of dressmaking ability. Added to fashion news is the comforting fact of clear directions—everything but instant dress mix.

Here, on these and the next four pages is the September 1 issue of new Vogue Patterns: *Photographed, far left:* Spare, gracefully collared coat with patch pockets, buttoned shirt-cuffs, made in blue Forstmann woollen. Photographed at the World Affairs Center for the United States, set handily across the street from the U.N. Vogue Pattern S-4824. Sally V hat. Black hair-seal bag by Walter Katten. Capeskin gloves: by Superb. Stockings by Holeproof. Shoes: Dominic Romano. Lipstick: Max Factor's Shimmering Rose. *Sketched left:* Black and white Glen plaid suit with a cropped boy's jacket; the skirt, slender, but showing a slight new ease. Vogue Pattern 9285. *Photographed, right:* Short dinner dress, the cowl neck low-swooping at the back. Lacquer-red crêpe (rayon and Celanese acetate): Skinner. Vogue Pattern S-4826. *Back views, yardages, page 274.*



VOGUE PATTERN S-4826



VOGUE PATTERN 9286



VOGUE PATTERN 984

Vogue's Pattern Collection

continued

More to go on: September additions to Vogue's Printed Patterns—autumn wardrobe-replenishers for women who sew or who have their clothes made. *Photographed, above:* Double-breasted shirtwaist dress with a wide notched collar, shirt-cuffed sleeves; the skirt thoroughly relaxed, with unpressed pleats all around. Vogue Pattern 9286. Added interest in the fabric, berry-red Sag-No-Mor jersey of Acrilan; in the brass buttons by La Mode. John Frederics beret. Leopard bag by Walter Katten. Mosell jewellery.

Sketched right: Dinner-theatre suit, shown here with and without the jacket, in champagne-y brocade; it could be made with equal effect in one of the new winter-print silks. Vogue Pattern 984.

Sketched on the facing page, immediately right: Dashing, shirty coat with a yoke, a P.O.M. Pattern—Paris Original Model—line-for-line copy of a Griffe design. Vogue Pattern 1384. For versatility, we made it in navy-blue fleece; it has, however, all the qualifications to suggest an interesting tweed—one of the new meringued varieties used in this season's Paris collections.

Sketched right: Figure-following wool dress, a good cut for plaids—and the plaid might well be Siamese (see August 15 Vogue). Unassuming gathers at the waistline show a certain kindness about hips. Vogue Pattern 9284.

Sketched far right: A dress with simplified, thoroughly wearable lines; notched collar rimming an open neck to be filled with beads, and this year, they're apt to be coloured stones in mixed shades, half a register removed from each other and from the colour of the dress. The material: pewter-grey jersey here, but one of the new blue wools or a gingered green would give it a whole set of other virtues. Vogue Pattern 9289.

Photographed below: Late-day suit: the dress, sleeveless, covered to the base of the neck; its jacket a cardigan on fairly ingénue lines. Shown here in silvered brocade, but again a winter print would be very much in order with the wide skirt, the simple, unaggressive lines. Onondaga silk brocade. Rhinestone necklace and earrings: Kramer. Vogue Pattern S-4823.

For back views, sizes, yardages, see page 274.



VOGUE PATTERN 9284



VOGUE PATTERN 9289



VOGUE PATTERN 1384



VOGUE PATTERN S-4823

Vogue's Pattern Collection *continued*

Here, seven more new designs in the September 1 issue of Vogue's Printed Patterns.

Sketched, far left: An early autumn dress to stay for the winter. Secrets of its appeal: a collar on a new slant, softened top, narrow skirt. Make it of tweed, jersey, wool crêpe. Vogue Pattern 9282.

Sketched, lower left: A dinner dress and jacket to make in a fabric that's exciting in itself—possibly dull-red satin, gold lamé. The dress is demi-sleeved, under a loose jacket that could be collared in velvet, pinned with jewels. Vogue Pattern S-4825.

Sketched, near left: Another Paris Original Model, this suit copied verbatim from a Lanvin-Castillo design. Also present, a blouse with wide surpliced collar. Some of its possibilities: taupe tweed (that's what Castillo chose), or raisin-brown, bright blue, clarified red. Vogue Pattern 1383.

Sketched below: Covered evening dress—one of this year's great fashion discoveries. We made it of winter-printed velveteen that moulds beautifully into a tight bodice, spreads to a floor-length skirt with a satisfying sweep. Vogue Pattern 9280.



VOGUE PATTERN 9282



VOGUE PATTERN 1383



VOGUE PATTERN 9280

VOGUE PATTERN S-4825

HORST



VOGUE PATTERN 983

Photographed, above: The dinner "suit"—actually a jacketed sleeveless dress, and one of the most useful pieces of fashion a woman could own. Here, it's made in soft black wool: it could also be black velvet. Fabric here, by Lesur. Feathered black velvet circlet, by Lilly Daché. White capeskin gloves, by Superb. Mock pearl ropes, by Coro. Vogue Pattern 983. Karl Mann chair. *Sketched, upper right:* A dinner dress, slightly sleeved, that happens, here, to be lace. The same pattern could be shortened to day-length, made of a winter-printed silk. Vogue Pattern 9281. *Sketched, lower right:* A dress so apt for most daytime situations that it might be difficult to leave on a hanger. The bodice is an eased shirt, with collared neckline; the skirt is pleated, all around. This Pattern, a good medium for silk tweed, Paisley-printed jersey. Vogue Pattern 9283. *For back views, sizes, yardages, see page 274.*



VOGUE PATTERN 9281

VOGUE PATTERN 9283




1


2


3


4


8


9


10


11

Red: 14 ways American fashion



Here, fourteen ways to vitalize a city wardrobe, all red. Point is, a woman might choose more than one—on the two-vitamins-are-better-than-one theory. **1.** Worsted suit to carry a wardrobe of blouses. The jacket's brass-buttoned—and unbuttoned, often as not. This, by Moordale, $60. At Saks Fifth Avenue. **2.** Straight-line dress, belted and buttoned; Dacron-Orlon-and-rayon, with a fine wool crêpe complexion. By Queen Make; Fabrex fabric. $18. Altman's. **3.** Two-piece, pleated, sweatery—a knitted wool overblouse belted over a narrowly pleated skirt of the same. By Kimberly, $50. At Saks Fifth Avenue. **4.** Worsted jersey two-piece dress—a pared put-over, a straight, lean skirt. Jasco fabric. $55. Bergdorf Goodman. **5.** Good way to spread red about—fleece coat cut like a yoked shirt. By Dumas of California. $55. Franklin Simon. **6.** Worsted jersey dress making the most of its colour, plainly. Only detail: waist-to-hem buttons. By Nantucket Naturals (Sag-No-Mor jersey), $50. Bonwit Teller. **7.** Cashmere coat—a clear silhouette in clear red. This, good cover for blond or for black. $145. At Bonwit Teller. **8.** Spare knitted coat with the extra ravishment of a shawl of raccoon for collar. Stevens wool. $110. Lord & Taylor. **9.** Bright young dress with a double measure of pleats. By Elaine Terry of Milliken wool, nylon, and rabbit's hair, $30. From Saks Fifth Avenue. **10.** Jersey dress with the new firmed waistline, brass buttons, a knowingly gored skirt. By William Fox (Sag-No-Mor worsted jersey). $90. Bergdorf Goodman. **11.** More brass buttons—on a cropped schoolboy's jacket, quite straight, with its own slim skirt. By Jaunty Junior, of Stevens wool broadcloth. $55. Altman's. **12.** Shirtwaist dress with these refreshments (*and* the colour): pleats, brass buttons. By Kenneth Tischler (Orlon-and-wool). $55, Bendel's Young-Timers. **13.** Coat with city-country plans—cut on a wide scale, with deeply slit sides. By Shagmoor; wool fleece. $80. Altman's. **14.** Worsted jersey dress with a meticulous simplicity: soft blousing, a self-belt; golden buttons. By Ben Barrack, of Sag-No-Mor jersey. $50. Altman's.



makes it clear

GOSSIPY MEMO ON TRAVEL

A fresh twist for two tours: the first visits gardens around South America, the second, antiques throughout Europe. On the garden tour one can see orchid farms, bamboo groves, giant geraniums, and a hundred other tropical blooms in magnificent private gardens as well as botanical centres. One flies down the west coast to Buenos Aires on Panagra; up to Rio de Janeiro on Pan American; then, happily tired and loaded with loot, one can relax on a Moore-McCormack ship back to New York. All for about $2,000. Leaving New York every three weeks, the trip takes thirty-nine days. Write The House of Travel, 17 East 49th Street, New York 17, N.Y. On the antiques tour one sees examples of Europe's eighteenth-century arts and crafts in private collections, factories, and antique shops, as well as in museums, during forty-five days in England, Holland, Germany, Italy, and France. This trip can be taken alone for $2,300, or in a group. Write B.O.A.C. Tours Office, 530 Fifth Avenue, New York 36, N. Y.

Autumn is particularly lustrous in New England's Berkshire Hills. A central place to stay, only five miles from Pittsfield, is Dalton, Massachusetts, a neatly-pruned village. Its streets are lined with tall elms and the clipped lawns and solid houses belonging to the Crane family. Down by the Housatonic River, the Crane paper mills have been run for generations, producing not only pretty writing paper but paper for dollar bills. (A small stone museum records the mills's history.) On the main street the Crane Inn, wide, comfortable, and white, is surrounded by two storeys of porch, has thirty-odd large bedrooms freshly papered with early American patterns. Rates start at $11 a day for two.

For those who like *douceur de vivre*, there is a peaceful autumn motor trip of under 1,000 miles to be taken through Portugal's unspoiled province of Algarve. One can reach Lisbon overnight by Swissair from New York and hire a car through Tourismo Portugal. Starting south one crosses the estuary of the Tagus River by ferryboat at Cacilhas, reaching Setúbal for lunch at the Estagalem Santa-Maria on a shaded terrace which faces the sea. Nearby at the Convent of Jesus, the chapel is decorated with eighteenth-century tiles and the museum has a fascinating collection of Portuguese primitives. Then on to São Tiago do Cacem to spend the night at the Pousada São Tiago. Further on, at Praia da Rocha, is one of the most beautiful beaches in Portugal, with bridgelike rock formations, and thoroughly sheltered from the wind. That night: the Hotel Belavista. Drive to Silves to see the Moorish castle of red sandstone and the small Gothic cathedral. After Praia one should stop at Loulé to look at the chapel of Nostra Senhora de Piedad and have lunch at the Pousada São Bras d'Alportel; then on to Estoi where the eighteenth-century palace has ravishing gardens; then to tea at Tavira where the pastries are famous. That night: the Hotel Guardiana in Vila Réal de Santo Antonio on the seacoast; the centre of the tunny-fish industry. Turning back, on the road to Beja, one goes through Mertola. Nearing Lisbon, one should stay awhile at the Pensão o Eborense in Evora. This ancient, unchanged town, lighted by old lanterns, is rich in things to see: among them, the Roman Temple of Diana; the museum which contains a mediaeval census register; and the eight-mouthed fountain in the Praça do Geraldo, the public square where heretics were burned during the Inquisition.

Bon Voyage Presents: An iced bottle of Mumm's Cordon Rouge Brut, delivered to a ship's cabin in a painted pail of ice, by Sherry Wine & Spirits, 679 Madison Avenue, New York 21, N. Y.; about $10. A package of such did-you-forget thoughts as a flashlight, bottle opener, rain bonnet, ball-point pen, lighter fluid and flints, each wrapped in red, white, and blue paper; $15.45 at M M Company, 430 Park Avenue, New York 22, N. Y. Gift certificates to dozens of good European shops, worth from $5 to $25,000, at Travelands, Inc., 598 Madison Avenue, New York 22, N. Y.

Painter's eye on decorating: the Matisse influence →

Facing page: Assembled here, some of the elements of the Matisse influence, a bright force now in decorating; with them, a drawing-room plan, Matisse-inspired. At the crux of the idea is a master-minded naïveté, a quick juxtaposition of colour, with this effect: a room suddenly full of Midi sunlight. Matisse-inspired elements on this page: the flat "cut-out" patterns on walls, rugs, and fabrics, reminiscent of Matisse *découpages;* the colours lifted from his high-register palette, used here on ivory or white backgrounds. Putting it into effect: a wallpaper of bland-faced flowers spiralling along bold black verticals for the look of stencilled walls; linen curtains striped with Matisse blue, and ivory; a blue-flowered linen sofa fabric; cadmium yellow and vermilion leather, for chairs; a wool rug of blues and greens, fondant, over an ivory ground set on a room-span of ivory cotton carpeting. Incidental table intelligence: a ruby-eyed gold poodle cigarette lighter, sitting, pro tem, on a Persian lapis ash tray; a latticed gold shell pocket watch, a reed-slim gold cigarette holder, a fish-shaped gold key chain. Superimposed, a quill pen colour-keyed to a more contemporary writing on the wall. For further details on the new decorating elements here, see page 268. More of the Matisse influence: page 256.

HORST

VOGUE'S FASHIONS *in* LIVING



fashion-fresh shades for fashion-first homes

There's a fresh approach to windows in delicately textured Shantung shades by Breneman-Hartshorn. Their softly glowing pastel hues subtly enrich the color effect of any room. There's simple elegance in the distinctive weave. And they're color fast and washable too! For the most beautiful kind of privacy ask for B/H Shantung cloth window shades. Choose from seven decorator colors.

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DRESS BY SAMUEL WINSTON FLOWERS, COLORADO CARNAT

AT HOME WITH HI-FI AND TV: the dinner hour that needn't go by clockwork

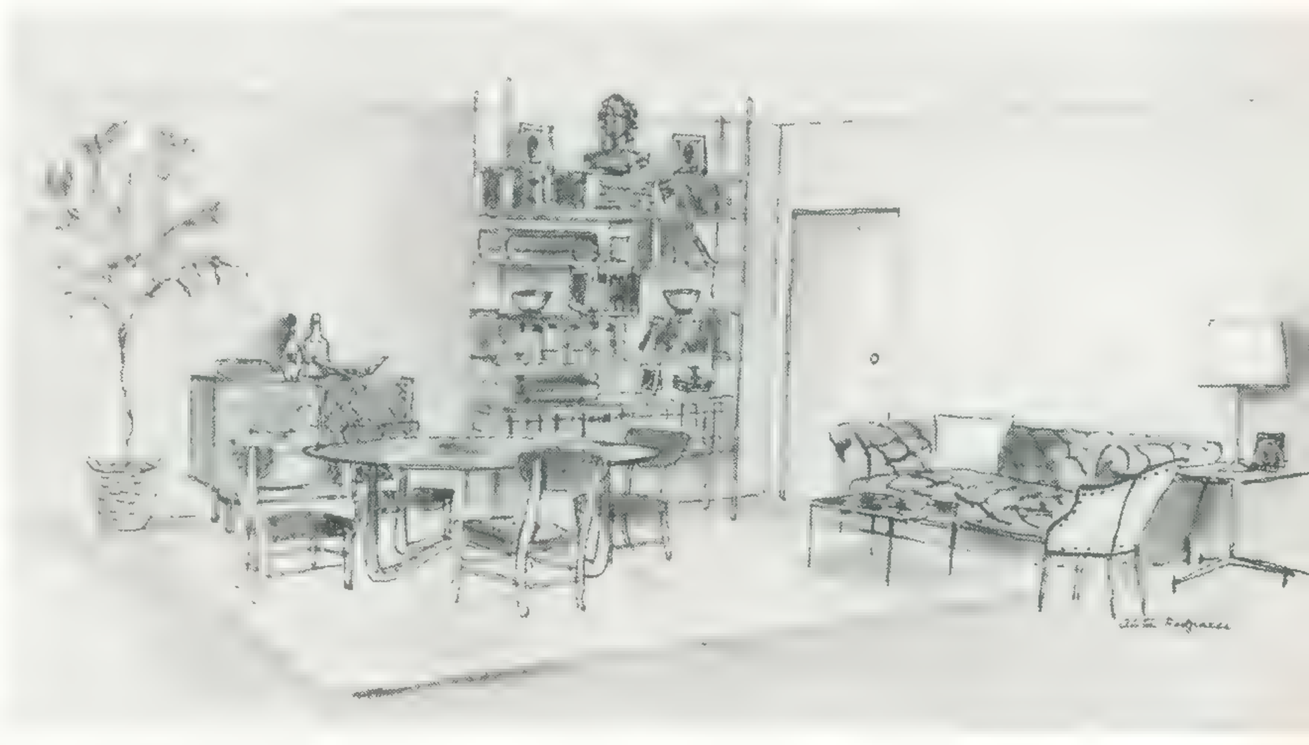
With Hi-Fi and television as instigators, a new kind of living-room living has come upon us, and, happily, a new plan for dining-by-television that's as remote from picnickery as damask is from a paper napkin. Seems there's a tendency now for Hi-Fi and television to migrate from libraries, bedrooms, or wherever, back to living rooms; and the idea is to put them within easy eye or ear distance of low-scaled dining chairs and tables. Within the plan, there are menus that can be prepared completely ahead of time and won't collapse if they wait around, *in situ*, for the dénouement of a television thriller. Everything here presupposes, primarily, easy evenings at home; could be the basis for occasional, relaxed entertaining (to see Mary Martin in *Annie Get Your Gun?*). With or without Hi-Fi or TV—there are still some nine million U.S. families without television—a dining area in the living room works well for informal evenings. And, if dining with one eye on the television screen proves inevitable—viz., during elections, Congressional soul-scrapes, or simply because of a family predilection for the Steve Allen Show—there's a freewheeling kind of organization about the new ideas that leaves nothing, from the height of a table to a time-proof soufflé, to ungraceful chance.

To make an open-plan living room work, you need to untrammel a certain amount of space; the new low-scale furniture will stretch it out still further. The idea is to mark off, but not obstruct, a room. What's marked off is a definite site where Hi-Fi and/or television can settle permanently, built-in or not, but never on a haphazard you-pull-up-that-chair basis. The room division might be simply a change in flooring, a differently coloured rug, or a sofa with a drop-leaf table set against it (sketched, top right). This table, faintly reminiscent of an old Irish hunt board, is here with at least one of the same objectives in view: food. Four menus, planned specifically for their don't-watch-the-clock qualities, appear on page 264, with recipes. They might include television on the menu; and with everything pre-organized, dinner might be transported (kept warm if necessary) on a mobile serving cart that can act as butler between courses.

For ways to put this new plan to work: two suggestions sketched at right. Both of these, designed for Vogue by William Pahlmann. At the top, a television-dining section divided off openly from the rest of the room by two walls of natural straw-matting panels, bound with a Madame Butterfly shade of mauvish pink. The TV alcove can be screened into the wall by flexible panels of the straw matting. The rest of the plan: the drop-leaf table that's a sofa table with the leaves down, a dining table with them up; scaled to it, chairs of pale oiled walnut with leather seats and backs—one, sharp yellow, the others in strong portions of pink, red, and orange. The television set here is a 21-inch screen table set, slimmed down by a shallow new picture tube to 15 inches through. In the second sketch, a Hi-Fi dining room section's keyed to a cooled palette. Here, white walls, apple-green cushions on a soft bright-blue sofa; one chair in clear yellow leather; and, as focal point, a walnut radio-phonograph cabinet of new unobtrusive dimensions. (For the Hi-Fi rig you might put inside it, see the latest developments on page 262.) The new low-scale table has an octagonal parqueted top, a sculptured base; the chairs are walnut, with black leather seats and backs.



TV dining plan: the site marked off by a free-standing sofa, backed by a drop-leaf table. Table (shown again on page 256) and walnut chairs in bright shades of Eagle Ottawa leather: by Mt. Airy, to order from decorators. Easily assimilated into this plan: General Electric's new thinned-down table television set.



Hi-Fi dining plan, with a walnut radio-phonograph cabinet designed by Jens Risom as focal (listening) point. New-scale furniture, represented here by a 24″ walnut table. This, and the chairs in proportion, from the Heritage Contemporary Collection. At W & J Sloane.

MORE OF THE MATISSE INFLUENCE:

Ways it might strike living plans now



The Matisse elements here—all in the same orbit as the still life on page 253—could be used in almost any decorating plan with breathing space for ideas. (The reorganization involved is not necessarily more than would be needed to hang a Matisse painting on a wall.) Possible applications: A single wall papered with one of the new flowery verticals; the other walls might be plain white-painted wood. Strong potpourri-printed fabrics for a sofa, a chair, or curtains, in a room with little pattern besides. A white silk panel with a one-spot pattern (the spot might be four feet high; see #1), to lighten a darkish wall, and simultaneously cause a stimulating switch in scale. Rugs with the patterns of *découpage*. Pure colour, interplayed, on white. Whatever, there's a free, sunstruck gaiety about the new decorating ideas that can't be *smuggled* into a room.

The elements identified; for details on where to find fabrics, wallpaper, rugs, et cetera, see page 268.

1. One-spot pattern, magnified—giant leaf in Matisse blue, printed on a panel of white silk shantung.
2. Wallpaper of flowers, trellised on bold black vertical lines, in sunlit colours on a white ground.
3. Inspired by Matisse wrought-iron work—candle-tree sconce finished in charcoal, antique gold leaf.
4. Table television set (21″ screen) slimmed down to 15″ depth. Blond or mahogany masonite finish.
5. Drop-leaf table, low-scaled, faceted legs. Of light-finished walnut.
6. Potpourri-printed fabric—this, a strong multicoloured "cut-out" pattern on natural Belgian linen.
7. New ivory cotton carpeting, deep-plushed and sturdy (it's loom-woven for extra resilience).
8. For walls or floors or marble halls—marbleized vinyl tiles. Translucent, with a quiet tread. This colour: milk-and-honey white.
9. Pure wool rug with a Tree of Life pattern in shaded blues and greens on an off-white background.
10. Low-scale chair—good television satellite. In walnut with natural finish; black leather seat.
11. Wallpaper that can't be seen for the leaves. A Matisse-inspired scattering of charcoal leaves, on white.
12. Radio-phonograph cabinet, small scale, good proportions. In oiled walnut or maple, with brass or wood legs. (You add the Hi-Fi).

8



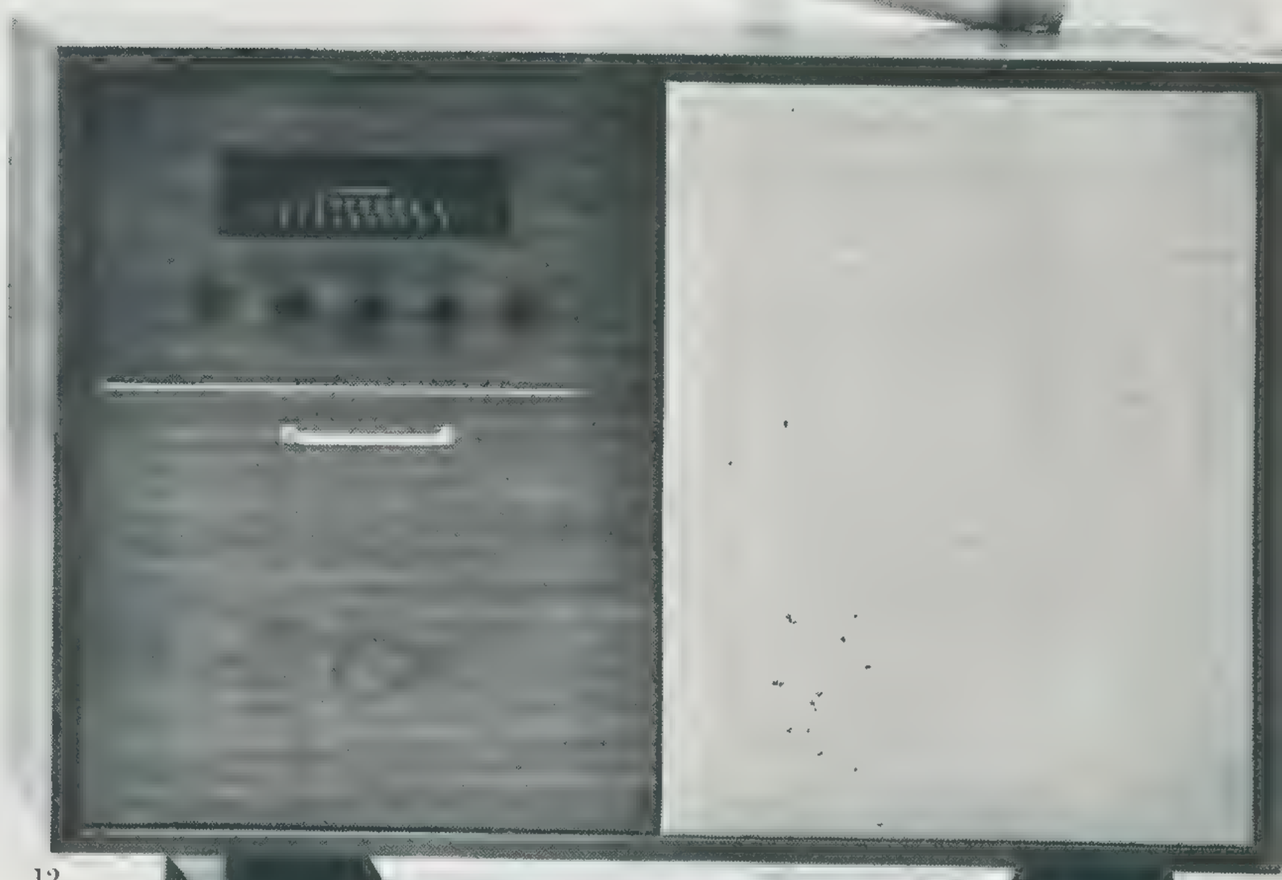
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11



10



12



SCULPTURE—USED WITH EASE



The fifteen pieces of sculpture, shown here and on the next two pages, range in age from 1957 to approximately 1000 B.C., but they all have jointly the right scale for use in family rooms or in gardens. All they need is simple lighting, preferably from above and preferably diffused. What they do not need is lighting that is so complicated or so dramatic that the sculpture itself gets out of whack. As everyone knows, most sculpture should be walked around; some sculpture has such tactile seduction that it must be felt; most pieces, if placed near a wall, require several inches of air at the back, as though space were needed in which to breathe.

A BOOKCASE WALL, *left:* An extraordinary stylized antelope head of dark wood and brass, carved possibly in the nineteenth century by an anonymous member of the Bambara tribe in the French Sudan; from the Mathias Komor Gallery. In the heavy mahogany bookcase itself, a bronze "Geisha" by Jacques Lipchitz, one of the most widely known contemporary sculptors; from Fine Arts Associates. These, and the six small T'ang dynasty zodiac figures were photographed in the apartment of Edward Wormley, the distinguished New York designer whose art collection includes these figures as well as some superb pre-Columbian objects.

ENTRANCE HALL, *above:* In this room of pale-grey and white panels, designed by George Nelson, stands a frightened but imposing lion, thirty-nine inches high, by the important Italian contemporary sculptor, Mirko, whose work is in many private collections as well as in European and American museums; from the Catherine Viviano Gallery. On the table, a rare black basalt Egyptian image of the god, Osiris, with false beard, sceptre, and fly whisk. The date of this extremely narrow figure lies within a century or two of 1000 B.C.; from Mathias Komor. Both pieces were photographed at the Herman Miller Furniture Company.





GARDEN WINDOW WALL, *left:* This early Tang performing figure of whitish terra cotta from the seventh century has been knowingly placed on a pedestal in front of a large garden window with white fish net curtains; from C. T. Loo. There is no special lighting for it; in fact, at times it looms out dimly. (Much of Chinese sculpture was originally meant for dim caves.) Like the David Smith sculpture, which stands on a rough boulder and is shown in the garden at the far right, this figure is in the New York apartment of Edward Wormley. Both of these pieces, fortunately, can be walked around.

LIVING ROOM, *above:* In this white living room are three completely different but compatible pieces of sculpture. On the round table, one of the famously beautiful continuous bronze constructions by the contemporary American sculptor, José de Rivera; from the Grace Borgenicht Gallery. On the desk, two pieces: At the right there is a white, second-century B.C. marble torso of Aphrodite, set on a marble base; from Mathias Komor. At the left there is a rare bronze fourteenth-century Siamese walking Buddha; from C. T. Loo. Photographed at Baker Furniture's Manor House.





IN A STYLIZED GARDEN, *right:* This David Smith sculpture stands superbly on a rock in a city garden that is composed of various-sized rounds of green turf, set in beige gravel by a gardener who has looked long at Mondrian paintings. In the background grow dense and high green bushes that do not interfere with the linear beauty of the Smith bronze head; from Fine Arts Associates. Starting on September 11, the Museum of Modern Art will have an exhibition of the work of this inventive American sculptor whose acknowledged source for some of his imagery is Egyptian and Sumerian art.

HERBERT MATTER

SOUND INVESTMENTS

Four "rigs" of high fidelity equipment at four different price levels—notes from a conductor-composer-arranger

The authority here—Alexander Steinert, who not only has an acute musical ear, but also a mechanical bent with a special knowledge of the installation of high fidelity equipment and acoustical conditions that affect it. Orchestral conductor for a string of movies, including Walt Disney's Bambi, *Mr. Steinert has written a Piano Concerto, a Clarinet Rhapsody, and an impressive list of background music for plays, movies, radio, television. His most recent project: all the musical adaptations included in the new book,* Milton Cross's Fifty Favorite Arias.

How hi is fi? As anyone who has delved into the matter knows, it's possible to spend from $100 to well up into the thousands for Hi-Fi equipment, and newcomers to the field may wonder to what extent price affects the ultimate sound. Here, there's encouraging news: so much progress has been made in the business of sound reproduction that even moderately priced systems can give thrilling effects. "Packages" of complete Hi-Fi assemblies at established, often "special," prices eliminate a lot of guesswork, and let the buyer know the total cost involved before he chooses a single component. When a choice of elements is involved, some shops provide a push-button method of auditioning each component; by flipping switches on a control board, various parts can be changed within a system, and compared. Warning here: don't try to listen to too many combinations at one sitting. Too much listening can be confusing; ears lose their keenness if overworked. *Below:* four well-adjusted combinations of Hi-Fi components, all priced according to the Harvey Radio Co. Inc., in New York City.

A B O U T $ 1 0 0 . Here, a Hi-Fi assembly with good sound at minimum price. It goes like this: a Collaro Record Changer (made in England), with General Electric cartridge and sapphire styli, mounted on a wood base, $48; Bell Pacemaker 12-watt amplifier, $60; National Speaker enclosed in its own cabinet, $45. Special package price: a few pennies under $100. This group of components is just for record-playing. A radio may be added—a Bogen radio tuner, for instance, for $90 more.

A B O U T $ 3 0 0 . Now, the moderate-price components—more sensitive and rewarding than the minimum-price group. Recommended in this classification: a Garrard Record Changer (made in England), with GE cartridge and two styli: a diamond for LP records, a sapphire for 78s. This, with a wood base, $77; a Harmon Kardon TA-10 radio tuner and 10-watt amplifier, both combined in one cage, $126; an AR-2 speaker and cabinet enclosure, $97. Total price: $300.

A B O U T $ 4 6 0 . At this level, the fi gets into quite dazzling elevations. (The difference in *all* price-classes—simply quality, sensitivity, flexibility.) Suggested for this price: a Miracord Record Changer (made in Germany), with Miratwin cartridge, diamond and sapphire styli, mounted on a metal base, $105; a Pilot HF 42 radio-tuner and 20-watt amplifier, $210; University #312 speaker, $70; University Corner Enclosure #EN 12, $75. Total price: $460.

A B O U T $ 1 , 4 0 0 . With this system, we're told, on a clear night you can hear the musicians' heartbeats. And for a finicky ear, this counts. The line-up here: a Thorens Record Changer (made in Switzerland), $70; a Fairchild cartridge with two diamond styli, $38; the wood base for these, $6; a Fisher Golden Cascode radio tuner, $170; a Marantz 20/40-watt amplifier, $350; a Lansing Hartsfield speaker and enclosure, $760. Total price: $1,394.

More news in Hi-Fi: do-it-yourself cabinets for speakers, made by Electro-Voice. These come disassembled, with complete directions for putting them together, and finishing to taste—perhaps to match a certain colour, or fit into an odd-shaped space. For the insomniac (or invalid), Telex makes a pillow-speaker that looks like a small metal pancake, for listening after-hours. This tucks under the pillow, has a nice tone, and can't be heard at all by anyone else. For those who want to upgrade their equipment, there are even places in New York that accept trade-ins. Specializing in the supervision of installation (for anyone with special problems): Asco Sound Corp., who have done elaborate installations for such musical minds as Cole Porter, Deems Taylor. A final word from Mr. Steinert, based on long experience: acoustics in each room vary unexpectedly, so that identical systems will sound different in different environments. A competent installation crew, however, can remedy almost any "bug"—except, of course, the Hi-Fi bug.

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What manner of man is this? Anyone who has been anywhere knows that a girl and her Reed & Barton are not easily parted. This is the solid silver that betokens the charmed life. It's the fairest sterling in the land and has been since 1824. Silver Sculpture, Autumn Leaves, Tara. Each per setting, $36.75.

6-piece setting: knife, fork, teaspoon, soup spoon, salad fork, spreader. Prices include tax. For literature of nearest store write Reed & Barton, Dept. V-97, Taunton, Mass.



Tiki (idol) carved by New Zealand's original inhabitants, the Maoris.

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THE SMART WAY TO THE SOUTH PACIFIC AND HAWAII

MATSON NAVIGATION COMPANY
THE OCEANIC STEAMSHIP COMPANY

Here are the four menus mentioned on page 255. Recipes are given for the items starred.

MENU 1

SAUTÉED CHICKEN CASSEROLE*
SWISS BAKED ZUCCHINI*
BOSTON LETTUCE SALAD
(sweet cream and mustard dressing)
POPOVERS
COLD CHOCOLATE SOUFFLÉ*
(with orange marmalade sauce)
Italian coffee with cinnamon

MENU 2

CRAB GUMBO*
(served in a tureen and ladled into deep soup plates with fluffy white rice)
HOT YELLOW CORN STICKS
AMBROSIA OVER LEMON SHERBET
(sliced oranges and grated coconut with apricot brandy sauce)
Café Diable

MENU 1

BAKED VEAL CHOPS BONNE FEMME*
SPINACH TART*
ENDIVES MIMOSA
LA GRAPPE CHEESE
VIENNA ROLLS
POT DE CRÈME
(assorted flavours—chocolate, vanilla, coffee)
Café espresso

MENU 2

CARBONADA CRIOLLA*
FRENCH BREAD
SLICED TOMATO SALAD
(with basil and parsley in a chiffonade dressing)
MIXED ORANGE AND LEMON MOUSSE
(with Zabaglione Curaçao sauce)

THE RECIPES:

SAUTÉED CHICKEN CASSEROLE
(for 6)

2 large broilers, quartered
1 onion, chopped fine
3 shallots, chopped fine
1 clove garlic, crushed
1 *bouquet garni* with a bay leaf
¼ lb. butter, or more
1 cup dry white wine
1½ cups stock (beef)
½ lb. mushrooms
1 box frozen artichokes
½ cup sliced green olives
Salt and pepper to taste
1 teaspoon tarragon, fresh or dry

Melt half the butter in a large frying pan. Sauté the chicken skin-side down, first, till slightly golden. Turn, and season with salt and pepper. Cook till well-coloured on both sides. Then transfer the chicken to an oven casserole that can be used for service at the table.

Melt half of remaining butter in the same frying pan used for the chicken, and sauté the onions and shallots until they are transparent, but not browned. Add to the chicken. In the remaining butter, still in the same pan, sauté the peeled and sliced mushrooms until half cooked. Add to the casserole.

Deglaze the frying pan with the wine. Add the garlic and *bouquet garni*. Bring to a boil and simmer a few minutes. Add the stock and the tarragon; simmer five minutes more. Pour over the chicken, cover, and place in a preheated 375-degree oven. Bake for twenty minutes and add the olives. Continue cooking, basting occasionally. Meanwhile prepare the artichokes according to directions on the package. When the chicken is tender, if there is too much sauce, reduce by cooking uncovered for a few minutes. Add artichokes, and sprinkle a little chopped parsley on top.

SWISS BAKED ZUCCHINI
(for 6)

4 large zucchini
1 cup dry bread crumbs
⅛ lb. butter, approximately
½ cup mixed grated Gruyère and Parmesan cheese
Garlic salt, salt, and pepper

Cut the unpeeled zucchini in half, crosswise, after trimming the ends. Parboil in salted water, uncovered to keep it bright green. When it is partially cooked, drain it well. Cut it on its length, scoop out the seeds. Mix the bread crumbs with some softened butter, and the cheese. Season to taste with garlic salt, salt, and pepper. Dot with butter, sprinkle with a little more mixed cheese. Place in a preheated 400 degree oven for about 15 minutes or so, until the cheese is melted and golden.

COLD CHOCOLATE SOUFFLÉ
(for 6)

1 cup sugar
½ cup water
¼ cup strong coffee
6 egg yolks
¾ cup melted semi-sweet chocolate
3 tablespoons dark rum
2½ cups cream, whipped

Prepare a small soufflé dish by Scotch taping a two- to three-inch strip of freezer paper around the top of the dish. Make a syrup of the sugar, water, and coffee. Cool a little. Beat the egg yolks in the top of a double boiler. Little by little add the syrup. Cook over hot water, stirring constantly until thick and creamy. Add the chocolate and the rum. Whip the cream stiff, and fold into the chocolate custard.

Pour into the prepared dish and chill thoroughly for several hours. When chilled and firm, remove the paper strip. The effect is the same as that of a hot soufflé. Sprinkle with powdered sugar and serve with the orange sauce or rum-flavoured whipped cream.

ORANGE MARMALADE SAUCE

1 cup apricot nectar
½ jar orange marmalade
A little orange liqueur
¼ cup blanched slivered almonds

Heat apricot nectar and marmalade until the jam is melted. Add the liqueur and almonds, and serve warm.

CRAB GUMBO IN A TUREEN
(for 6)

1 lb. crab meat
¼ lb. butter
1 large onion, chopped
2 green peppers, seeded and diced
1 lb. okra, sliced
6 tomatoes, peeled and coarsely chopped
Bouquet garni, bay leaf, thyme, parsley, celery, two cloves
Salt and pepper, and cayenne
6 cups fish stock or bouillon
1 lb. large lump crab meat

Clean crab, removing any little hard shells. Melt the butter and sauté the onion a few minutes: add the crab meat, pepper, and okra, and sauté a little longer. Add the tomato, *bouquet*, seasonings, and stock. Simmer about 45 minutes to an hour. If it gets too thick, add stock or water. Correct the seasoning. Remove the *bouquet*. Add the lump crab, heat through well, serve in the heated tureen to ladle into soup bowls over boiled rice.

BAKED VEAL CHOPS BONNE FEMME
(for 6)

6 veal chops
½ lb. baked ham in one piece
12 little white onions, blanched
¾ lb. mushrooms
⅛ lb. butter
½ cup dry white wine
1 cup light bouillon
Salt and pepper
Flour for dredging

Dice the ham, removing all the fat. Melt half the butter in a large frying pan. Brown the ham and the onions. Set aside. Dredge the chops with seasoned flour. Sauté the chops in the same frying pan, adding some butter. Sauté to a golden brown, turn, and sauté the other side. Place the chops in an ovenware dish that can go to the table. Add the ham and the onions. Peel and quarter the mushrooms, add the remaining butter, and fry in the same pan, for only a few minutes. Add to the casserole. Deglaze the frying pan with the wine, and pour it over the meat. Add the bouillon, cover, and bake in a preheated 375-degree oven for about half an hour. When done, sprinkle with chopped parsley and serve.

SPINACH TART
(for 6)

1 9-inch pastry shell
3 boxes chopped frozen spinach
3 egg yolks
1 small onion, minced
4 tablespoons butter
¾ cup cream
3 tablespoons Parmesan cheese

A good pinch of nutmeg
Salt and pepper to taste

Cook the spinach according to directions on the package, keeping it underdone. Drain it well. Meanwhile sauté the onion in two tablespoons of the butter without browning. When transparent, add it to the spinach. Beat the yolks of egg into the cream, season with salt and pepper and the nutmeg. Mix well into the spinach, add the cheese, and mix again. Pour into the partially baked pastry shell. Dot with the butter and finish baking in a moderate oven about 25 minutes. Let rest a moment before serving.

PASTRY FOR SHELL

1½ cups flour, sifted
½ teaspoon salt
1 egg yolk
¼ cup butter
¼ cup vegetable shortening
A little ice water

Make a ring of the flour. In the centre, place the egg yolk, salt, and softened butter. Working with the fingers, combine these three until well blended. Gradually incorporate the flour into the egg and butter mixture, using a little ice water (about 2 to 3 tablespoons) to make a smooth, non-sticky dough. Knead a minute or two, and place in refrigerator for half an hour. When ready to use, bring to room temperature, roll out, place in a 9-inch Pyrex dish. Prick well with a fork. Place a piece of wax paper in the shell, fill with rice or dry beans, to keep the shape, bake 8 to 10 minutes in a preheated 400 degree oven.

CARBONADA CRIOLLA
(for 6)

2 lbs. top round of beef, cut in cubes
2 cloves garlic
1 large onion, chopped
2 large tomatoes, coarsely chopped
1 large green pepper, diced
1 teaspoon sugar
3 white potatoes, coarsely diced
3 small sweet potatoes, coarsely diced
6 ears of corn cut off the cob
4 peaches, peeled and cut up
2 cups beef broth or consommé
Salt and pepper
4 tablespoons butter, approximately

Melt the butter in a Dutch oven. Fry the garlic until brown and remove. Cook the chopped onion a few minutes, add the beef, and brown a little. Add the tomatoes, green pepper, sugar, and salt and pepper. Cook for 15 to 20 minutes. Add the potatoes, sweet potatoes, and the broth. Simmer for 40 minutes. Add the cut corn and the peaches; cook 15 minutes more, or until all the vegetables are cooked and the meat is tender. Correct the seasoning and serve. If the stew gets a little dry during cooking, add a little more broth or water.

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PLAID DRESS, BLUE COAT COSTUME

The following is a list of shops throughout the United States and Alaska where the David Crystal costume on page 229 may be found.

Aberdeen, S. D.....Marie O. Simmons Shop
Abilene, Tex.....Grissom's
Albuquerque, N. M.....The Bartley Shop
Alhambra, Calif.....Bragg's
Allentown, Pa.....Mr. Charles
Altoona, Pa.....Brett's
Amarillo, Tex.....Blackburn Bros.
Andover, Mass.....Michael Jay's Shops
Ann Arbor, Mich.....Goodyear's
Arlington Heights, Ill.....Muriel Mundy
Asbury Park, N. J.....Dainty Apparel
Asheville, N. C.....John Carroll
Augusta, Me.....Chernowsky's
Baltimore, Md.....Schleisner Co.
Bartlesville, Okla.....Montaldo's
Bay City, Mich.....Mary K. Dress Studio
Beloit, Wis.....Clara Stone
Benton, Ark.....Bennett's
Berkeley, Calif.....Bernice Dinwiddie
Berwick, Pa.....Nellie Welliver
Beverly, Ill.....Victoria Shop
Binghamton, N. Y.....Drazens
Birmingham, Ala.....Burger-Phillips
Birmingham, Mich.....Kay Cooley
Bismarck, N. D.....Robertson's
Bloomington, Ill.....Paul Anderson
Bloomington, Ind.....The Kings' Shop
Bogalusa, La.....J. Goldman & Son
Boston, Mass.....Sporting Tailors
Bridgeport, Conn.....Betsey Gaynor
Bristol, Tenn.....Fashion Shop
Brookline, Mass.....Dora Koritz
Buffalo, N. Y.....L. L. Berger
Cambridge, Mass.....Gertrude Singer
Canton, Ohio.....R. N. Vicary
Carmel, Calif.....Cinderella Shop
Casper, Wyo.....Kassis Dept. Store
Chambersburg, Pa.....The Little Shop
Charlotte, N. C.....Montaldo's
Chattanooga, Tenn.....Lovemans
Chicago Heights, Ill.....Rau Store
Cincinnati, Ohio.....Jenny's
Clarksburg, W. Va.....Broidas
Coffeyville, Kans.....Edward's
Colorado Springs, Colo.....Montaldo's
Columbia, S. C.....Cabaniss
Columbus, Ohio.....Montaldo's
Corona Del Mar, Calif.
O'Brien's Specialty Shop
Cortland, N. Y.....G. H. Wiltsie
Cumberland, Md.....Peskin's
Danville, Ill.....Parisian
Danville, Va.....Belk-Leggett
Darien, Conn.....Inéz
Davenport, Iowa..Petersen-Harned-Von Maur
Dayton, Ohio.....Billy Lewis
Decatur, Ill.....Semmel's
Denver, Colo.....Montaldo's
Des Moines, Iowa.....Younkers
Detroit Lakes, Minn.....L. J. Norby
Dodge City, Kans.....Goddard's
Downer's Grove, Ill.....Muriel Mundy
DuBois, Pa.....Leonardson's
Dubuque, Iowa.....Roshek Bros.
Duluth, Minn.....Arthur A. Silver
Durham, N. C.....Montaldo's
Dyersburg, Tenn.....Kaplan's
Easley, S. C.....Ruth Hammond Shop
East Orange, N. J.....Doop's
El Dorado, Ark.....El Dorado House
Elgin, Ill.....The Boutique
Elkhart, Ind.....Stephenson's
Elmhurst, Ill.....Dale Roberts Dress Salon
El Paso, Tex.....The White House
Erie, Pa.....Edith Meiser
Evanston, Ill.....Blums-Vogue
Evansville, Ind.....Strouse & Bros.
Far Hills, N. J.....Scott Shop
Fargo, N. D.....Store Without A Name
Fayetteville, Ark.....Silverman's
Findlay, Ohio.....Bess Shreve Shop
Flint, Mich.....Christie Shop
Fort Dodge, Iowa.....Hollywood Style Shop
Fort Worth, Tex.....Meacham's
Gainesville, Ga.....Ronald's
Glencoe, Ill.....Casual Clothes Club
Gloucester, Mass.....Adasko's
Grand Forks, N. D.....Bray's
Grand Haven, Mich.....The Abigail
Grand Rapids, Mich.....Joseph P. Doody
Great Falls, Mont.....Beckman's
Green Bay, Wis.....Wassersteen's
Greensboro, N. C.....Montaldo's
Greenville, S. C.....Ivey's of Greenville
Gulfport, Miss.....The Elite Shop
Hammond, Ind.....Carrie Long Shop
Hanford, Calif.....Mirviss
Hanover, N. H.....Town and Country Shops
Harlingen, Tex.....Brasher-Jones
Harrisburg, Pa.....Wm. B. Schleisner
Harrisonburg, Va.....Jimmies Dress Shop
Hartford, Conn.....Stackpole, Moore, Tryon
Haverhill, Mass.....Pauline's Dress Shop
Hazleton, Pa.....Catherine's
Helena, Ark.....Holloway's
Hibbing, Minn.....Nides Fashion Shoppe
Highland Park, Minn.....Ralph's
Holland, Mich.....Jeane's
Hope, Ark.....Ladies Specialty Shop
Houma, La.....Taxman's
Huntington, N. Y.....Millicent Kalt
Huntington, W. Va.....Brown's Apparel
Indiana, Pa.....Brody's
Indianapolis, Ind.....Wm. H. Block
Ironwood, Mich.....Eva Wurl
Jackson, Tenn.....Kisber's
Jacksonville, Fla.....Levy's
Jefferson City, Mo.....The Purple Shoppe
Johnson City, Tenn.....Kings
Johnstown, Pa.....Brett's
Kansas City, Mo.....Swanson
Kenosha, Wis.....Lepp & Co.
Kentfield, Calif.
Grace Graham-Country Clothes
Kinston, N. C.....J. Brody
Knollwood, Minn.....Harold
Lafayette, Ind.....The Fashion
Lafayette, La.....Wormser's of Lafayette
Laguna Beach, Calif.....Town 'N Surf Shop
Lake Charles, La.....Riff's
Lansing, Mich.....The Style Shop
Laramie, Wyo.....Kassis Dept. Store
LaSalle, Ill.....Blakeley's Dept. Store
Lexington, Ky.....Meyers
Lima, Ohio.....Joceles
Lime Rock, Conn.....Gurli Eldred Shop
Little Rock, Ark.....The M. M. Cohn Co.
Locust Valley, N. Y.....Heidi
Logansport, Ind.....Viola's Dress Shop
Longview, Tex.....Riff's
Louisville, Ky.....Byck Bros.
Lowell, Mass.....Michael Jay's Shops
Lynn, Mass.....The Designers Shop
Madison, Wis.....Simpson's
Malone, N. Y.....Mam'selle Shops
Manchester, N. H.....Beauregard Sisters
Mankato, Minn.....La Vogue
Marshalltown, Iowa.....Herman's
Marysville, Calif.....Bradley's
Mason City, Iowa.....Damon's
Massena, N. Y.....Mam'selle Shops
McAllen, Tex.....Ladies Supply
McKeesport, Pa.....Katzman
Medford, Ore.....Jean Hart
Memphis, Tenn.....Levy's
Midland, Tex.....Grammer-Murphey
Milwaukee, Wis.....MacNeil and Moore
Minneapolis, Minn.....Harold
Minot, N. D.....The Bon Ton
Moberly, Mo.....Nola Leach Store
Mobile, Ala.....Kayser's
Modesto, Calif.....Lee's Women's Apparel
Monroe, La.....Bella Scherck Davidson
Montgomery, Ala.....Tommy's Dress Shop
Morgantown, W. Va.....Finn's
Morristown, N. J.....Jack Decker
Mount Airy, N. C.....Harrison's
Muskogee, Okla.....Calhoun's
Nashville, Tenn.....Ruby English
New Bedford, Mass.....Lloyd's
New Britain, Conn.....Jartman's
New Canaan, Conn.....Isabel Eland
New Haven, Conn.....Esther's
New Orleans, La.....Kreeger's
New Rochelle, N. Y.....Marie Stone
Newburgh, N. Y.....M. & E. McManus
Newport, R. I.....Blouse Bazaar
Newton, Kans.....Gordon's
Niles, Mich.....Worths of N'les
Oak Park, Ill.....Gilmore's
Odessa, Tex.....Bateman's
Omaha, Neb.....Kilpatrick's
Oregon City, Ore.....Lance Apparel
Orlando, Fla.....Dickson & Ives
Oshkosh, Wis.....Gertrude's Town Shop
Palm Springs, Calif.....Custom Casuals
Peoria, Ill.....The Schradzki Co.
Petoskey, Mich.....Kay Cooley
Philadelphia, Pa.....John Wanamaker
Pikesville, Md.....Schleisner Co.
Pine Bluff, Ark.....Cohen's Fashion Shop
Pittsburgh, Pa.....Kaufmann's
Ponca City, Okla.....French's
Pontiac, Mich.....Bloomfield Fashion Shop
Portland, Ore.....Nicholas Ungar
Poughkeepsie, N. Y.....The Up-To-Date Co.
Princeton, Ill.....The Alma Magnuson Shop
Providence, R. I.....Mills Sisters
Pueblo, Colo.....House of Brides
Racine, Wis.....Murray Held
Raleigh, N. C.....Ellisberg's
Richmond, Ind.....Palais Royal
Richmond, Va.....Montaldo's
Ridgewood, N. J.....Jenny Banta
Ridgway, Pa.....Linnea's
Rochester, N. Y.....Jewett
Rockford, Ill.....Edith Parrish
Rock Hill, S. C.....A. Friedheim & Bro.
Rome, Ga.....Esserman's
Saginaw, Mich.....Mader Shop
Salem, Mass.....Newmark's
Salem, Ore.....The Town Shop
Salinas, Calif.....Bartlett's
Salisbury, Md.....Hess Apparel
Salisbury, N. C.....Purcells
San Angelo, Tex.....Hemphill-Wells
San Diego, Calif.....Lion
San Marino, Calif.....Damon's
Savannah, Ga.....Fine's
Scranton, Pa.....Florence Hinerfeld Dress Shop
Sharon, Pa.....Garrick's
Sheridan, Wyo.....Angionettes
Smithtown, N. Y.....Marie Heasley
South Bend, Ind.....Worth's
Spokane, Wash.....Town and Country
Springfield, Ill.....The John Bressmer Co.
Springfield, Mass.....Hane & Company
Springfield, Mo.....Neff-Petterson's
St. Joseph, Mo.....Einbender's
St. Louis, Mo.....Montaldo's
St. Matthews, Ky.....Byck's
St. Paul, Minn.....Frank Murphy
St. Petersburg, Fla.....Rutland Bros.
State College, Pa.....Mr. Charles
Sterling, Ill.....The Little Gallery
Steubenville, Ohio.....Hal Lewis
Stockton, Calif.....The Wonder
Stroudsburg, Pa.....Frances Burrows
Summit, N. J.....Miss Nellie
Superior, Wis.....Light's
Syracuse, N. Y.....E. W. Edwards & Sons
Tacoma, Wash.....Lou Johnson
Terre Haute, Ind.....Jame-Wolf
The Dalles, Ore.....The Paris Apparel
Thomasville, Ga.....Neel's
Toledo, Ohio.....The Sophia Lustig Shop
Towson, Md.....The Clothes Line
Traverse City, Mich.....Bartling's
Tucson, Ariz.....Steinfeld's
Tulsa, Okla.....Vandevers
Uniontown, Pa.....Ina's Dress Shoppe
Vallejo, Calif.....Rosée
Ventura, Calif.....Jack Rose Store
Warren, Ohio.....The Rappold Co.
Washington, Pa.....Hal Lewis
Waterloo, Iowa.....Sweeney's
Watertown, N. Y.
Noni Farmer's Town & Country Shop
Waukegan, Ill.....Hein's
Wausau, Wis.....Schmidt's Dress Shop
West Chester, Pa.....Joel's
Westport, Conn.....Isabel Eland
Wheeling, W. Va.....Hal Lewis
Wichita, Kans.....Lewin's
Wichita Falls, Tex.....Reed's Parisian
Williamsport, Pa.....Jones Specialty Shop
Williamsville, N. Y.....The Village Tartan Shop
Wilmington, Del.....John Wanamaker
Winchester, Va.....Modernage Shoppe
Winona, Minn.....H. Choate & Co.
Winston-Salem, N. C.....Montaldo's
Woodstock, Ill.....Rosewood Apparel
Woodstock, Vt.....Town & Country Shops
Wooster, Ohio.....Beulah Bechtel Shop
Worcester, Mass.....Richard Healy
Wynnewood, Pa.....John Wanamaker
Yakima, Wash.....Lou Johnson
York, Pa.....Dudley's

ALASKA

Anchorage.....Monty's Department Store
Fairbanks.....Monty's Department Store

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THE MATISSE INFLUENCE

(Continued from page 252)

Where to find the decorating elements in the still life on page 253: Top left, the sofa fabric: a "Fleur" design. Top right, striped curtain fabric, "Nice Stripe." Both, by Eaglesham Prints, of Belgian linen. From decorators. Lower right, wool rug designed by Marion V. Dorn for Edward Fields. To order at Lord & Taylor. The wallpaper (in close-up, and sketched): "Riviera," by Woodson Wallpapers. From decorators. Leather used for chairs: by Eagle Ottawa. From decorators. Gold accessories and lapis ash tray, from Tiffany. White cotton carpeting, in sketch: by Wunda Weve. W & J Sloane. Quill pen, from Lord & Taylor.

Details from pages 256-257

1. Fabric panel, "Golden Paradise," designed by Henry Easton for Arundell Clarke. From decorators.
2. "Riviera" design, by Woodson Wallpapers. From your decorator.
3. Wall sconce. By Interiors' Import. At W & J Sloane.
4. Table television set, Slim Silhouette. By General Electric.
5. Drop-leaf table by Mt. Airy Chair Co. Through decorators at John Stuart.
6. "Flowers in Fantasy" fabric designed by John Rombola for Arundell Clarke. From decorators.
7. Cotton rug by Wunda Weve. At W & J Sloane.
8. Vinyl tile: Amtico's "Renaissance." Choice of Nine colours; this one, Gardenia White. From decorators.
9. Wool rug designed by Marion V. Dorn for Edward Fields. To order from Lord & Taylor.
10. Walnut chair by Heritage. At W & J Sloane.
11. "Foliage" design by Woodson Wallpapers. From decorators.
12. Radio-phonograph cabinet by Jens Risom. From decorators.

YOUNG CLOTHES

Listed below are the names of shops across the country and in Alaska, Hawaii, and Canada, where the Lanz fashions on pages 240-241 may be found.

Ann Arbor, Mich. ... Collins Shop
Asbury Park, N. J. ... Dainty Apparel

Bennington, Vt. ... Vogue and Vanity
Billings, Mont. ... Hart-Albin
Binghamton, N. Y. ... Drazens'
Birmingham, Mich. ... The Village Store
Boise, Idaho ... Brookover's
Bronxville, N. Y. ... Cornelia Ashley

Cambridge, Mass. ... The Window Shop
Cedar Rapids, Iowa ... Craemers
Champaign, Ill. ... Struebing's
Charleston, W. Va. ... Polan's
Chattanooga, Tenn. ... Pickett's
Cheyenne, Wyo. ... The Fashion
Cincinnati, Ohio ... Mabley & Carew
Clayton, Mo. ... Leppert-Roos
Colorado Springs, Colo. ... Gray Rose Shop
Columbus, Ga. ... Kiralfy's
Columbus, Ohio ... F. & R. Lazarus

Dayton, Ohio ... Bourne's
Decatur, Ill. ... Carol's
Denver, Colo. ... Daniels & Fisher
Des Moines, Iowa ... Wolf's
Detroit, Mich. ... Himelhoch's
Duluth, Minn. ... Oreck's

East Orange, N. J. ... Joan Ruth Shop
Eugene, Ore. ... Kaufman Bros.
Evanston, Ill. ... Reid-Calkins

Fargo, N. D. ... Shotwell's
Fort Worth, Tex. ... Meacham's
Franklin, N. H. ... Solomon's

Geneva, Ill. ... The Little Traveller
Grand Rapids, Mich. ... Wurzburg's
Great Falls, Mont. ... The Paris
Greenville, S. C. ... Myers-Arnold
Greenwich, Conn. ... Little Women
Grosse Pointe, Mich. ... Walton-Pierce

Hartford, Conn. ... G. Fox
Helena, Mont. ... Fligelman's
Houston, Tex. ... Sakowitz

Jackson, Miss. ... Connie Romig
Jacksonville, Fla. ... Allen's
Jamestown, N. Y. ... Olga's Town & Country
Joplin, Mo. ... Chenault's

Kansas City, Mo. ... Swanson
Kellogg, Idaho ... Donna's
Knoxville, Tenn. ... Margaret's

Lakeland, Fla. ... Gladys'
Lansing, Mich. ... The Style Shop
Las Vegas, Nev. ... Lanz of California
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A PERSON OF IMPORTANCE

(Continued from page 223)

by the parlourmaid. But in our house it was the custom that only the cut flowers in vases belonged to the parlourmaid's empire, whereas the potted plants were under the cook's rule. because the cook could make them thrive in a way no other person could.

Taken aback as I was and searching for something to say to cover up my uneasiness, the first thing that came to my mind was, "Been looking after your plants, cook?"

"That I was as always. Miss Edith," and she kept looking at me with half-closed eyes, her hands calmly folded over the middle of her body.

"I'm getting a new governess." I said.

"So I hear." remarked the cook. "She's no governess."

"Of course she is. Why shouldn't she be? You haven't even seen her."

"That I haven't. But she left a tip before she went. Five crowns. Like a lady. A governess who comes to lunch doesn't leave a tip, mark my word."

"But she is a governess and a very good one, I'm telling you. She has been in wonderful houses. I know because Mama told me."

"And madam your mother told you because someone else told her, and madam your mother believes everything she is told, and when she sees a tongue she is told is good, she believes it too and buys it. And then I have to set to and make the best of it."

"She is now with the Italian Ambassador," I insisted.

"Maybe," said the cook, "but madam your mother shouldn't be so careless."

I did not reply. I felt that if the cook wanted to have another clash with Mama. she should do so instead of using me as a stand-in for lecturing my mother.

"Look what I've found now." said the cook. and she took her folded hands apart and opened her fingers and revealed a sparkle of diamonds.

"Where did you get it from?" I cried.

"From that tree here. the dwarf linden tree."

"Hanging on it?" I asked.

"No," said the cook, "lying under the leaves. on the soil, slipped like, under the branches."

"Not really?" I cried.

"If it were not so. I would not say so, Miss Edith. And now you'd better take it along and give it to madam your mother. I don't want to disturb her seeing that she is having her rest."

I shifted the flexible band of diamonds through my fingers. It was a bracelet made up of a dazzling multitude of stones, large and small, forming a ribbon of roses. I had never seen it before.

"But this doesn't belong to Mama." I said.

"Of course it belongs to madam your mother. Whom else should it belong to?"

"Perhaps it belongs to the new governess. Perhaps when she took off her things, her gloves, here in the hall—or—or she had it in her bag—"

"Governesses don't wear diamond bracelets. And anyway, how could it belong to the governess if it is madam your mother's?"

I stared at the cook. at the pale face and the heavy, masterful eyebrows.

She calmly folded her hands again. "It's just that you don't know all the pieces that belong to madam your mother. I have been in this house time before you were born. And run along now. Miss Edith."

It was not the first time that a piece of jewellery turned up in an unexpected place. The ring caught in the waste of the bath, the brooch slipped into the crack between two mattresses, the necklace stuck behind the drawer in the dressing table.

The bell rang. I fled from the hall. while I heard the approaching footsteps of the maid who came to open the door for my piano teacher.

On the following day in the late afternoon, I was lounging on the settee in the dressing room watching my mother getting ready for our dinner party. There was a knock at the door.

"See what it is. Edith."

It was the cook.

"I always said that fishmonger was a troublemaker, madam." she remarked with the scowl she usually assumed in my mother's presence.

"But he does have very fine fish," said my mother with great determination. "and besides. I am not in the mood to discuss the man's character just now, if you don't mind, cook."

"It's no good talking about his character, seeing that he never had one. The man is a worm, madam. All I wanted to say was that madam should not be sur-

(Continued on page 272)



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A PERSON OF IMPORTANCE

(Continued from page 271)

prised if we are having boats of puff pastry filled with ragout tonight instead of the fish, seeing that the fish never arrived."

"Oh, God," said my mother.

The cook cleared her throat.

"I said. oh God. meaning the fishmonger, not you," said my mother. "I mean, that's all very satisfactory. You've done very well, really."

If this was a signal for the cook to depart, she ignored it.

"I trust madam got her bracelet." she said.

"Oh, yes, that bracelet; I wanted to talk to you about that too. It only slipped my mind what with the dinner party. Now look here—"

"Madam is very forgetful at times."

"Now look here." continued my mother, ignoring the interruption. "Edith comes to me with that extraordinary story and—"

"I can't help it being extraordinary if madam loses her things in extraordinary places."

"But look here. cook. I am not saying you didn't find it on that plant, if you say you did; that wasn't what I meant at all. But it doesn't belong to me. I've never seen it before."

The cook shook her head. Madam hasn't had it out for a long time and madam had probably her own good reasons for that. But I'm glad to see that madam did bring it out again at last; it would please the old lady, may God rest her soul, always saying how good jewels looked on madam and how madam with her looks—"

"Oh, stop reminiscing," said my mother. "Who wants to hear the old stories?"

"I am only repeating what was said. madam."

My mother tried to look annoyed, but I could tell that she was really quite pleased. Then she looked bewildered once more. "But I still can't remember the bracelet. cook. I could swear I never set eyes on it."

The cook gave a scornful laugh. "If the truth be told, madam has for so long pretended that the bracelet doesn't exist that she's come to believe it herself."

"What do you mean?"

"Seeing that there was some unpleasantness at the time, what with that Baron Horneck always coming and going, visiting like, after the master's death, may God rest his soul, and with the old lady, may God rest her soul, being so much against it."

"You make me quite confused," said my mother. "I wish you wouldn't invoke God so much."

"I said at the time, the Baron being nothing but a bagful of trouble and hot air, the present would turn out the same. And sure enough it did."

"I never really did accept his present," said my mother. "Not really. And you know it."

"Well." said the cook. "in a manner of speaking. Truth is, that madam did accept the bracelet though she knew she shouldn't have done so. seeing that it isn't proper to get a gift from a gentleman as long as he hasn't declared himself. But I remember madam playing with the bracelet, and twisting and turning it and hiding it away from the old lady, as though it were yesterday. And then the Baron suddenly up and off to India to seek his fortune with the black heathens, dirty filthy lot they are from what I've heard, and him lost and gone just when madam thought he'd propose. Now is madam going to tell me this didnt happen either?"

"Yes—I mean, no," said my mother. "You do go on so."

"Ah. but that wasn't the end of it. No wonder madam wants it all to be buried and forgotten."

"Stop rambling on," said my mother, flushed and biting her lips.

"I won't say any further seeing that madam has recalled it to her mind."

"First you talk your head off," cried my mother, "and then you say you won't say any further. You see I'm dressing and it's getting later and later, and your puff boat pastries—or whatever you call them—won't improve either if you leave them in the oven all this time. or heaven knows what you do to them."

"I only came to warn madam about the fish." said the cook.

"Well, you've done it and get out of my sight. Get out, I say."

After the cook had left. my mother turned to me with a mixture of despair and sarcasm. "And people always envy me my faithful old servants."

The following day the new governess was due to arrive in the afternoon. She did not come.

After an hour's speculation whether she had lost our address

(Continued on page 273)

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A PERSON OF IMPORTANCE

(Continued from page 272)

or fallen ill or met with an accident, my mother told me to telephone the Ambassador's private residence. "She is your governess and it's up to you to inquire."

I went into the hall where the telephone was always placed when my mother wanted to rest in the afternoon.

In the corner by the group of evergreens I saw the cook. She held a small brass watering can and was fingering a new shoot on the dwarf linden tree. She threw me a calculating glance.

"Looking after your plants?" I said.

"That I am as always, Miss Edith."

"The new governess hasn't turned up," I said, "I'm going to phone now to find out."

The cook put down the watering can and straightened up to her full height. "That I would not do if I was you, Miss Edith."

"Why?"

"No use finding out about her, seeing that she never did exist, in a manner of speaking. They've got an old English miss at the Ambassador's, been with them for five years, and never a French governess for odd afternoons like."

"Honestly? How do you know?"

"Through their butler's cousin; I've got my ways and means. I knew she was wrong soon as she came here, giving that tip and laying her little egg of trouble. I could have told you then you'd never set eyes on her again. Five crowns. She knew what she was giving five crowns for. Five crowns is cheap for hiding your past and darkening your present and playing safe for your future."

Without wishing to do so, I fell to imitating Mama. "You do confuse me so, cook. You do go on so. Just forget about your five crowns for a minute, will you? What I mean is, she comes to us and has never existed and—"

I was rambling on, not knowing what to think, not believing any more what I was saying, while my eyes were fixed on the dwarf linden tree.

The cook who had followed my glance raised her heavy brows and nodded. "Naturally," she said.

"Then it was she who did leave the bracelet, after all?"

"Of course she did. How else do you think it got there?"

"So then I was right and it isn't Mama's at all?"

"Of course, it isn't your mother's. That is, wasn't. It is madam your mother's now. I made madam your mother remember and she did remember. I made her believe and she did believe. You seen it for yourself."

I certainly had seen it for myself.

"But, cook," I said, "that whole story with the Baron. I recall the Baron; I was not so small at the time. And when I asked why he did not come to our house any more, Mama was cross and shut me up. That is true, what you said?"

"Ah. Only it wasn't a bracelet he gave her but a necklace, short dog collar they call it, set with diamonds. Madam still wears it but she had it made over, much larger and more splendid, after the old lady's death, when all the old lady's jewellery came to her and she had everything reset. And I'm only telling you now because you've got the late master's brain and understand things and don't make a fuss and know when to keep quiet."

"So I mustn't make a fuss and inquire about the governess?"

"That you must not, Miss Edith. Be charitable like. We don't know how she got hold of the bracelet and why she had to do what she did. The way I figure it, she got into bad company, same as madam your mother did years ago with that Baron. And couldn't help herself. And had no one to stand by her and save the bacon."

"But, cook," I cried, "you can't compare that with what happened to Mama. And the Baron just courted her and left. He never did do anything wrong and he didn't get Mama into trouble."

"Ha, didn't he? You don't know the whole story, Miss Edith. After he skidaddled, one day a man sends in a bill to madam your mother, a demand for money and all very nasty, charging for the necklace, seeing that the Baron had never paid for it. And madam your mother beside herself, saying she wouldn't pay and wanting the man to take the necklace back. Senseless, that's what it was."

"Well, why not?" I said. "I would have it sent back too."

"Ah, Miss Edith, you always rush along head first and you can't see what's coming round the corner. The man had a grip like a bulldog. He didn't want the diamonds, he wanted his money, seeing that the Baron had given him the necklace in the first place as a security like, to have money advanced on the strength of it. And then the Baron fobbing him off with a story, dragging in madam your mother and banking on the good name of madam your mother's family. And the man already talking of calling in the police and chasing the Baron, and it wasn't empty talk either; he meant it, his patience being exhausted like. And if he had gone to the old lady, she would have paid up all right. You could have trusted her for that; she would have done anything to shut that man's dirty mouth. But it would have been the death of her, knowing that madam your mother had been as friendly as all that with a creature like the Baron, a cheat and perhaps worse. She would have never forgiven madam your mother and would have altered her last will, and there would have been nothing for madam your mother."

"So what happened?" I asked. "Did Mama after all—?"

"I made her see sense and say no more and pay up, quiet like, and spare the old lady the grief and sorrow of it all, and if the police haven't caught up yet with the Baron for all the other ill deeds he did before and after, then I daresay he's still alive somewhere and I hope he has fine weather wherever he is. And let it be a lesson to you, Miss Edith."

"The way you talk, cook. Fine weather. That does not help me at all. What am I to do now?"

"You say you phoned and the butler took the call and said he'd find out and ring you back. And by the end of the week madam your mother will be fed up with waiting and getting no answer, and she'll find you another governess, and that will be the end of it. And she'll go on asking people to the house whom she doesn't really know and ordering meat behind my back, and then she won't even say so much as thank you when I hush up a scandal and dress up a rotten tongue."

And having said as much as she had seen fit to disclose, the cook picked up her watering can and retreated with her silent step to the servants' quarters.

I was left alone in the hall, my eyes still fixed to the group of evergreen plants in the corner.

But now I had ceased puzzling why the cook kept on putting up with my mother, serving her as she did and getting no thanks for her efforts. For it occurred to me for the first time in my life that power—real power—is its own reward.



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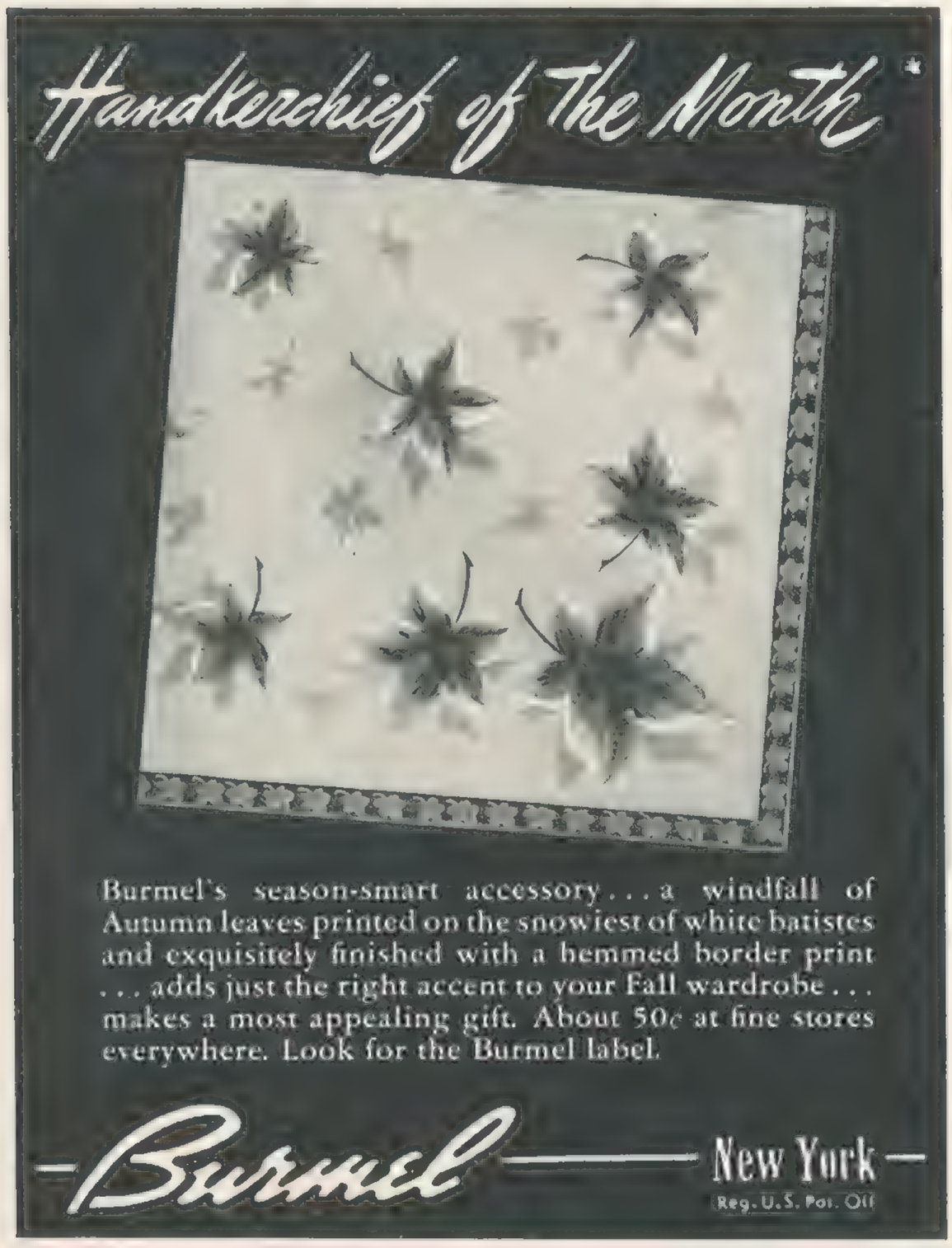
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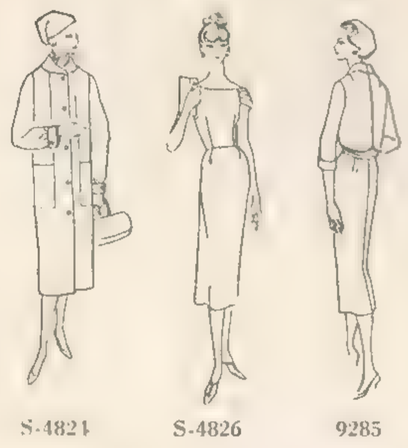


Burmel's season-smart accessory . . . a windfall of Autumn leaves printed on the snowiest of white batistes and exquisitely finished with a hemmed border print . . . adds just the right accent to your Fall wardrobe . . . makes a most appealing gift. About 50c at fine stores everywhere. Look for the Burmel label.

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VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on pages 244-249)


S-4824 S-4826 9285

All yardages are given for size 14.

Vogue Pattern No. S-4824. Coat in sizes 10 to 40; 3⅛ yards of 54" fabric. Price of Pattern, $1.

No. S-4826. Dress, cowl-necked at the back, in sizes 10 to 18 (31 to 38); 2½ yards 45" fabric. $1.

No. 9285. Suit, in sizes 10 to 18 (31 to 38); 2½ yards of 54" fabric (allow more for plaid). 75c.

No. 984. Dress and jacket in sizes 10 to 18 (31 to 38); 3⅞ yards of 39" fabric. $2.50.

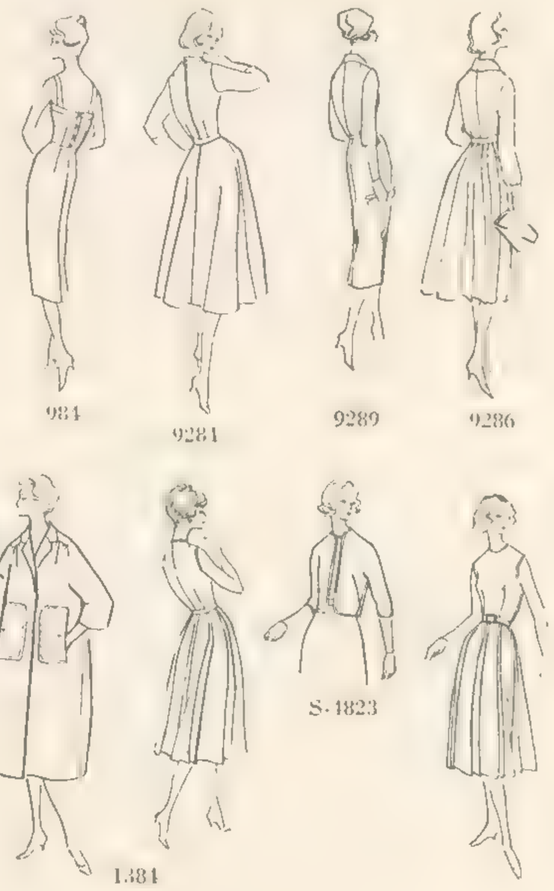
No. 9284. Dress with full skirt, in sizes 12 to 20 (32 to 40); 2¾ yards of 54" fabric. 75c.

No. 9289. Dress with collar, narrow skirt, in sizes 12 to 42; 2 yards of 54" fabric. 75c.

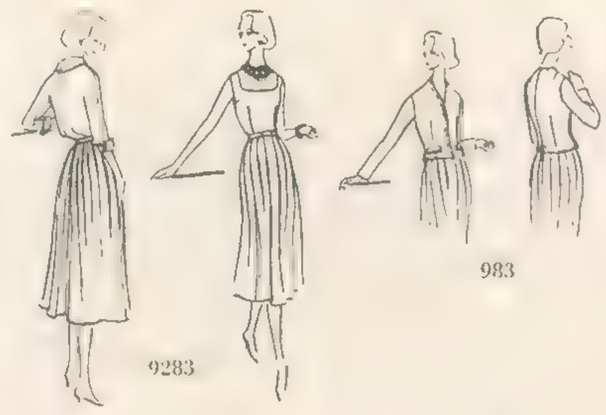
No. 9286. Shirt dress with full skirt, long sleeves, in sizes 10 to 16 (31 to 36); 4⅛ yards of 54" fabric. 75c.

No. 1384. Coat with yoked back, in sizes 12 to 42; 3¾ yards of 54" fabric. $2.50.

No. S-4823, three views. Dress with jacket, in sizes 10 to 18 (31 to 38); 4¾ yards of 50" fabric *with* nap. $1.50.


984 9284 9289 9286

1384 S-4823


9283 983

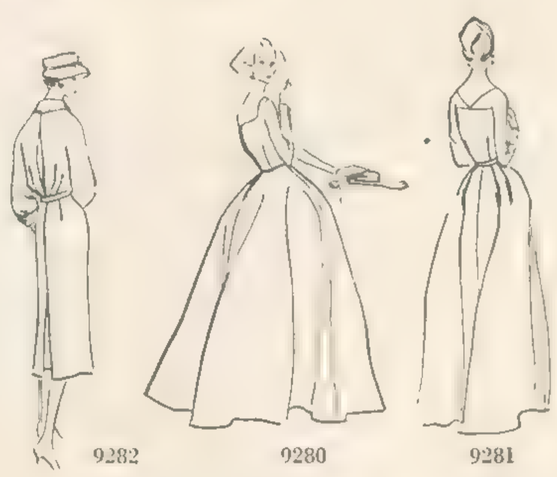
No. 9283. Dress with unpressed pleated skirt, in sizes 12 to 20 (32 to 40); 3⅞ yards of 54" fabric. 75c.

No. 983, three views. The dinner suit: a sleeveless dress and jacket, in sizes 10 to 20 (31 to 40); 3½ yards of 54" fabric. $2.

No. 9282. Day dress with back pleats, in sizes 12 to 42; 2⅞ yards of 54" fabric. 75c.

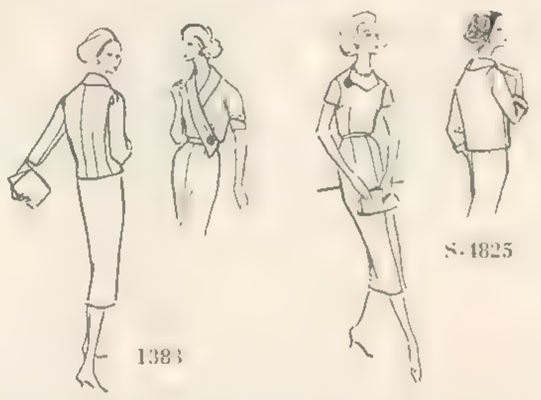
No. 9280. Full-length evening dress in sizes 12 to 42; 7⅜ yards of 39" fabric *with* nap. 75c.

No. 9281. Full-length evening dress with short or long sleeves, in sizes 12 to 42; 6⅜ yards of 35" fabric. 75c.


9282 9280 9281

No. 1383, two views. Lanvin-Castillo suit design, in sizes 12 to 20 (32 to 40). For suit, 2⅝ yards of 54" fabric; for blouse, 2⅞ yards of 39" fabric. $2.50.

No. S-4825, two views. Short-sleeved dress with jacket, in sizes 12 to 42; 3½ yards of 50" fabric *with* nap. $1.50.


1383 S-4825

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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